
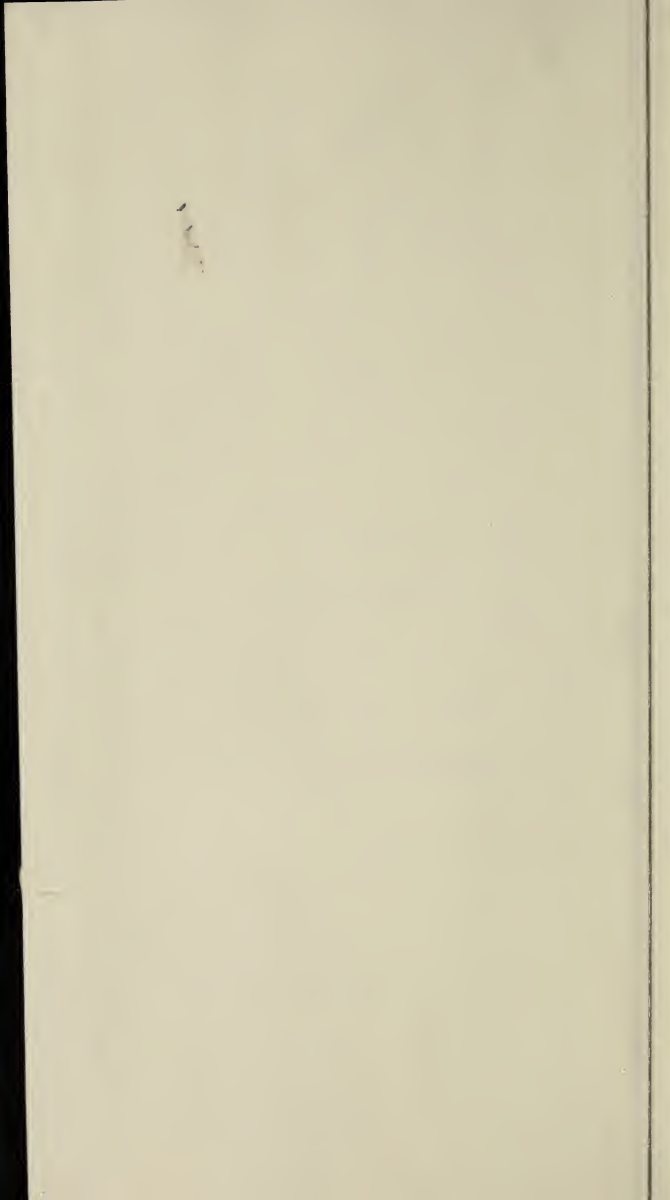


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HANDICRAFT

PUBLISHED MONTHLY BY THE
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4 SOMERSET STREET, BOSTON
MASSACHUSETTS VOL. II. NO. I


APRIL 1903

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R. W. Emerson

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VOL. II

APRIL 1903

NO. I

ARTHUR A. CAREY, *Editor*

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H. LANGFORD WARREN } *Associate Editors*

While contributions are invited from writers of all shades of opinion, the editors must disclaim responsibility for the opinions of contributors

CONTENTS FOR APRIL

THE ARTS AND CRAFTS: AN OUTLOOK

Mary Ware Dennett.

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CONTENTS.

THE ARTS AND CRAFTS: An Outlook Mary Ware Dennett	3
THE MUSEUM AND THE SCHOOL C. Howard Walker	29
COVERLID WEAVING Gretchen M. Bayne. Illustrated.	43
A FEW CONSIDERATIONS OF JAPANESE WOOD- CARVING J. T. Coolidge, Jr. Illustrated	49
A PLEA FOR MANUAL WORK Ralph Radcliffe-Whitehead. Illustrated	58
STAINED GLASS Harry Eldredge Goodhue. Illustrated	77
PRECIOUS THINGS Mary Augusta Mullikin	93
BOOKBINDING J. Samuel Hodge	97
STAINED GLASS Sarah de St. P. Whitman	117
LEATHER AS A MEDIUM FOR ARTISTIC EXPRES- SION Annah C. Ripley. Illustrated	132
A SUCCESSFUL ENGLISH EXPERIMENT Frederic Allen Whiting. Illustrated	139
THE SILVERSMITH'S TOOLS Elizabeth B. Stone. Illustrated	159
OUR WORK AND PROSPECTS An address delivered to the Society of Arts and Crafts by H. Langford Warren	179

PRINTING	203
George French	
THE ARTS AND CRAFTS MOVEMENT FOR INDIA	223
Helen Campbell	
DIFFERENCES IN PRESENTS	237
Arthur A. Shurtleff	
GERMAN METAL WORK IN THE GERMANIC MUSEUM OF HARVARD UNIVERSITY .	243
Kuno Francke. Illustrated.	
POTTERY: ITS LIMITATIONS AND POSSIBILITIES	247
William Hagerman Graves	
HONEST FURNITURE	255
J. Vaughan Dennett	
A LOVING CUP GIVEN TO PRESIDENT ELIOT OF HARVARD UNIVERSITY	258
EDITORIAL	261
QUOTATIONS	27, 28, 76, 116
REVIEWS	96, 114, 219
COMMUNICATION	74

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BY THE SOCIETY OF
ARTS AND CRAFTS
14 SOMERSET STREET

VOLUME II



BOSTON
THE SOCIETY OF ARTS & CRAFTS
1903

Principles of Handicraft

I. MOTIVES. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain.

II. CONDITIONS. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. ARTISTIC CO-OPERATION. When the designer and the workman are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. SOCIAL CO-OPERATION. Modern Craftsmanship requires that the idea of patronage be superseded by that of reciprocal service and co-operation.

V. RESULTS. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

“It is only possible to answer for the final truth of principles, not for the direct success of plans.”

HANDICRAFT

VOL. II

APRIL 1903

NO. I

THE ARTS AND CRAFTS

An Outlook

By MARY WARE DENNETT

THERE are now many hundreds of people interested in the Arts and Crafts, and the desire of them all is that things which are made should be so made that they are beautiful. It is a growing love of beauty that has stirred the Arts and Crafts movement into activity. In the longing for beauty we are unanimous, although there is much variety in the intensity of our longing: but as to the means by which the longed-for beauty is to be achieved, there are wide differences of opinion and varying degrees of interest. It is certainly easier and pleasanter to enjoy artistic results than to work out methods of attaining the results, especially as no really efficient method can be worked out save by triumphing over many obstacles and deep-rooted prejudices of long standing.

That art has for a long time been separated from craft, to the great detriment of both, has been amply commented upon in previous numbers of this magazine, and in no case has it been more clearly or convincingly done than by Dr. Denman W. Ross in his article, "The Arts and Crafts, — a Diagnosis." *

* HANDICRAFT, January, 1903.

His graphic description of the entire separation of life work and ideals, of the appreciator of art and the maker of things, needs no elucidation. After reading of this dreary state of affairs, in which it is, in the main, impossible for things to be beautiful, and impossible for men to have an intelligent pleasure in the work they do, the question of a remedy for the ill comes up. Dr. Ross suggests one, in which he has confidence, and by which his hope is buoyed up that we may come ere long to a new and better era in matters of art. The remedy is this,—that thorough technical education shall be added to and mingled with our present general education and our art education. “Then,” says Dr. Ross, “we shall have the two elements of the artistic life, its fine impulse and its technical ability, united and acting together. We shall then, at once, see a real life and activity coming into the Arts and Crafts. We shall see work produced, appropriate to its purpose, good in design, and technically perfect.”

Thus described, the advantage of a technical education to a young student is undeniable. General learning together with training in the appreciation and understanding of art, and with training in technique, must surely produce a more all-round, intelligent, productive man, than could be the case if any of the elements in his education were omitted. But it may be fairly questioned if this addition of technical training would be the cure-all that Dr. Ross anticipates for the Arts and Crafts dilemma.

Let us imagine a concrete case, by way of making this inquiry. Let us imagine a young man, who is

a student under some future arrangement of education, by which he gets, in combination, the kinds of training now to be had separately from Harvard College for instance, some prominent art school, and an imagined school of craftsmanship. We will assume that he emerges from his student days with, to quote Dr. Ross, "discrimination, right judgment, high standards, but more than that, the power to achieve the ideals technically." Suppose that during his study, he has found that cabinet work is the craft that most stirs his ambition and enthusiasm. He would rather make good furniture than do anything else, and he decides that furniture-making shall be his life work. Let us assume for a first instance, that this young man has some slight means, so that he need not earn by his craft, his whole living expenses, for two or three years. He finds a suitable work shop and installs himself, his tools and materials, and starts out upon his career with high hope. It takes several years to establish a reputation for good work, and build up a business, but in time the customers come: his ability and skill grow all the while, and the joy of craftsmanship is his. Presently a cloud appears on his horizon. The slight resources with which he started his business have become exhausted, and his business does not yet give him sufficient income for anything more than what he considers a pinched existence. In the mean time, he has married and his expenses have increased. He discovers that if he stays in his shop and makes just as many pieces of furniture as he possibly can during a year, giving

himself only two weeks' vacation in summer, and if he does his work as well as he can, allowing some time for study and improvement, he can never earn enough to live the kind of life, or bring up his children in the kind of surroundings that he has always thought were essential to the life of a cultivated man. Something must be done about it. He is working as hard as one brain and one pair of hands can, so it is evident that he must change his plan in some way. He can't consider trying to continue on so small an income, so he casts about for some way of increasing it. He finds two roads open to him. First, — he can hire some men, less accomplished than himself, to help him in the work, and whose labor he can direct. This will give him some free time every week, so that he can leave the shop and go about, increasing his business acquaintance, and getting orders for work. By paying market-wages to his employees and by greatly increasing the volume of his business, he can very satisfactorily enlarge the income of the shop, which is *his* income. But lo — he finds himself becoming not a craftsman, but a manager, an employer; and that was not his original ambition. He has not only this disappointment, but he finds that the work of the shop cannot be of the same good quality as when he did it all himself. The men he employs do not thoroughly understand his ideas, and if he takes time to explain them, and see them carried out, he loses money — by doing what would be commercially called — wasting their time, for which he pays. A second road that is open to him is to, himself, be-

come an employee — not as a cabinet-maker — for so he could only earn market wages, not more than twelve or fifteen hundred dollars, at the most, and with no chance of increase ; and then too, he would not be free to do his best work, if he worked at another's dictation. But he could take a position as a designer of furniture, and owing to his good taste and experience, he would prove a very valuable acquisition to a furniture manufacturing firm. He would begin at a moderate salary, which would increase somewhat, as time went on, and finally he might become a member of the firm, for which he would become the chief means of gaining a wide reputation and large profits. These he would share, but even so, he would not be a craftsman, which was his youthful determination. Instead, he would be what would be called, a successful man, and he could afford to send his children through the same school or university where he acquired his youthful ambition, that they, in turn, might repeat their father's experience.

Now turn back, and let us assume our young man to be impecunious, instead of financially independent, at the start. Let him have to work his way through college, perhaps, and find himself, at the end of his student days, with good taste, a degree of knowledge, technical ability, high aspirations, and no money. This boy, also, has an ambition for cabinet-work, and aims at being a craftsman. But he cannot afford to establish a shop of his own, and work through the years of waiting, till enough business comes to support him. So he accepts a

position as employee in a large furniture factory, for small wages, at first; then, as his ability and facility increase, his wages go up till, in several years, he reaches the maximum. He too, in the meantime, has married, and reaches the point where he needs more than this maximum to give himself and his family the opportunities that seem to him right and necessary, and in accord with his tastes and education. But he finds that his kind of ability in cabinet-work does not bring in the market any larger income than he already receives. He tries all the best furniture factories in his locality, and finds substantially the same conditions in them all. He discovers that if he works twenty years he will be no better off, and moreover, he finds, to his dismay, that if he takes the time and thought to do his best work, and to study over his work and improve, he is, at once, made to realize by his employer that he is not being paid for study, but for work.

Then he tries the only other thing that occurs to him — teaching. And if he is a clever teacher as well as a good craftsman, he can have hosts of pupils, who, like him, will presently be not craftsmen, but teachers, a situation both humorous and pathetic. So he, too, like the first young man, finds that he cannot be a craftsman in any such sense as he dreamed of in his youth.

Now, if the foregoing supposed cases are not highly improbable and unreasonable, what is the matter with technical education that it cannot bring us nearer to our ideal? Are we not driven

to the conclusion that something else is necessary than the mere addition of technical training to the school curriculum?

But, before admitting this, it is fair to ask, if these instances may not be misleading, in that no account is taken of the general change in public taste and public demand that such a changed system of education would induce. For would not an educated public taste force manufacturers to make only good things, by employing the educated and skilful men, who were the product of this new educational method? Would not the manufacturers be forced to pay more for such valuable service than is now the case? Then if this were true, a higher price would have to be charged for the things made, but would not the public be ready to pay this increase, because of the knowledge that educated men were employed who were worth paying high wages? Suppose all these things were true, just how much advance does it mean for the Arts and Crafts? It means an advance in wages for skilful workers; it means an improvement in the appearance, and, in many cases the workmanship of the objects made; it means a better satisfied public. To quote from Dr. Ross, "We shall see work produced appropriate to its purpose, good in design, and technically perfect, — that is, exactly what we want."

But is that *all* we want? Does it mean *true* art or *true* life?

Let us look further into these advantages, and see if there are not other results that cannot be called

advantages. Look at the three people most concerned, the man who makes, the man who sells, and the man who buys, all of them living under the new educational régime.

First, the man who makes; if he is working entirely alone, he finds that good work, and a good income as the result of it, are an impossibility, so long as he has to compete with the factory, run by an employer who can and will always undersell him. No better argument can be offered on this point than the following advertisement, which appeared a few weeks ago in countless newspapers :

ARTS AND CRAFTS

The hand-made productions of Arts and Crafts furniture are coming strongly into favor. Being hand-made, they are expensive. We have a large demand for duplicates of the most interesting pieces, and we sell these duplicates at about one-half the cost of the original hand-made pieces.

Now look at the case of the craftsman who is *not* independent, but is an employee. He loses his freedom, his chance to do his best, because the employer can always make more profit by having his men specialize, and it is not for his interest to let any man develop as an all-round workman. Trade demands and the dictates of fashion are not synonymous with the demands of art and the dictates of conscience. This craftsman-employee not only loses his chance to do his best work, but he receives only a market price for his work, no matter how hard he tries or how many years he works.

All these conditions the technical training and the educated public taste do not alter.

A cabinet-maker recently came to the Arts and Crafts Society for consolation. His story was something like this: "I have worked here in this city for twenty years; I have worked for the best houses in town; I have done some of the very finest work that has been sent out from the shops, and the firm has gotten great credit for it, but what have I got for it? Nobody knows me; I have no more chance than I had fifteen years ago; I have received my wages and that is all. Without me, and others like me, these firms could do nothing. Their money and our work have earned for them more money and reputation. What have their money and our work done for us? Given us our living, and that is all!"

Now about the man who sells — the employer. Let us assume that he also is a product of the new educational system, and so has, himself, good taste and technical ability; he is an intelligent critic, because he knows technique as well as idea. He also is intelligent in perceiving that he can make money — and that is what he is an employer for — not by giving his men the same opportunities for craftsmanship that he would need for himself in order to be a good prosperous craftsman, but by subdividing and specializing their labor, by keeping their names a close secret, so no rival firm can entice them away by slightly higher wages, by catering to the rapid changes of fashion, and even by forcing changes in fashion, so as to "keep business moving;" and he

knows equally well that he cannot make money by allowing the growth and development of his men as individuals.

This is another way of saying that the factory system is equal to producing an admirable imitation of art, but not art itself. It can reproduce past art, and adapt it to present uses, but it can never do truly creative work, that is the evidence of personality and enthusiasm, — the kind of art that thrills and captivates. This is so deeply and seriously true that there is strong temptation to say that the *better* the work done by the factory system — no matter how much education and technical skill the employees may have, the *worse* off is the cause of art, and the farther away are we from a real remedy for the situation.

Technical education, by itself, cannot alleviate the ills the factory system induces.

The mill-owner can no more give us art than can the patron. True art is an expression of true life, and it is the life that produces the art, not the art that produces the life; and that is just why the purchaser — the third person we were to consider — cannot be the means of bringing real art into being by his demands — no matter how educated he may be, generally, artistically and technically.

We have not considered the other effect of education, which acts, in our day, as a practical incentive to education, probably greater than the original one of equipping the citizen for the duties of citizenship. It enables a man to "rise." To "rise" in this sense is to move from wages to salary, from small salary

to large salary and heavy responsibility, from salary to independence and the power to lay tribute on others ; and it is but natural that education, in so far as it gives a power to choose should free the craftsman from his trade, and leave craftsmanship to the less educated and less free.

In other words, the craftsman, being in a condition economically undesirable will, of choice, use any educational opportunities he may have, not for the betterment of his craftsmanship, but for the betterment of his economic condition ; which means the abandonment or the slighting of his craftsmanship ; and obviously, no educational means can be adequate to permanently supply his place from any "class," economically, and hence socially superior to his own.

Thus the pioneer work, in redeeming the Arts and Crafts, seems to be, the correcting of whatever economic inequalities may be discovered to bear unjustly upon them. And this can be indirectly accomplished by education, not by technical education, nor art education, nor general academic education, in any specific sense, but by the larger education that means the winning of character rather than information ; the teaching the idea of service rather than that of acquisition ; the education that tends toward brotherhood and coöperation. No single economic change, nor any number of changes together can *produce* art, for right economic conditions are the outcome of a love of justice, rather than a love of beauty, but justice in economic conditions would, at least, clear the ground, so that art could grow

without being choked by weeds and brambles ; and who can doubt that the seeds of art are eternally alive, and need but fertile soil and right conditions to spring into sturdy beautiful growth ?

There is an implied economic change in William Morris's trenchant advice. "Have in your houses only those things which you know to be useful or believe to be beautiful." And there is a distinct economic change in the applying of this advice not only to possessing and to buying but to manufacturing, also. It is surprising to consider what sweeping alteration this would mean in business methods. It would mean much less swift revolutions in fashion, by which present business is stimulated. It would mean production for consumption rather than for profit, regardless of beauty and utility. It would mean that many things now made in factories would have to be made by free craftsmen, in order to be truly beautiful. It would mean doing away with a great many business enterprises altogether.

A very necessary economic change is such a use of machinery as will make it a true saver of labor ; a saving of labor not only for the owner of the machine, but also for the man who tends it. Machinery must be the means of giving the majority of people, not a few people, the time for leisure, cultivation, education, and inspiring work. It must also be the means of accomplishing all the degrading or stupefying work that must needs be done. And when one thinks of the appalling amount of degrading and stupefying work that is done in the world, it gives machinery a much wider scope than its present

one. It is not anticipating *too* great an economic change for some future good time, when no man shall use *all* his working hours, doing such deadening work as machine-tending; for mere machine-tending is the surest way to prevent one's ability for creative work from growing, and it is obviously right that every one should have at least an opportunity to use and develop whatever latent ability he may have, be it small or great, and this quite as much for his own sake as a man, as for the sake of the merit of anything he may make.

A very significant matter mentioned by Prince Kropotkin in his discussion of agriculture and the small industries, is that in many cases European village industries have been swept away by tyrannical land laws and taxation, forcing the people to leave their ancestral homes and their independent happy life of combined agriculture and manufacture, to lead a precarious and servile existence as employees in factory towns. What a whirl of intricate questions this suggests! Whether, indeed, the intolerable features of the factory system may not depend for their existence on indirect legal compulsion involved in debt-laws, banking-laws, tax-laws, and so forth? For example, may not the craftsman, and his brothers-in-labor, find in that elusive "unearned increment" a missing link between them and their birthright? The unearned increment, that increment of the value of land beyond the value added by labor upon the land, including that special manifestation of it to be seen in public franchises, is probably a very important expression of man's sur-

plus effort, and a chief source of man's immunity from labor. In so far as this value, which is a public fund created by the public (not earned by the landowner) is not redistributed in taxation, it is appropriated by the landowner. Distributed, it tends to divide among all the workers the measure of immunity from labor that has been gained by men in coöperation; undistributed, it becomes a means of leisure for the few who hold the land, hence a chief object of man's greed, and a chief barrier between the worker and the land, between the worker and his freedom.

This power gained through remission of taxation, to privately appropriate wealth created by the public, is a special legal privilege limited to the comparatively few, and like all special privileges, legal protections, and monopolies, is a means of diverting into the few privileged hands the product of the many unprivileged hands. *All* special privilege is the craftsman's enemy, and the craftsman should know it, and his friends should know it.

The craftsman, like other productive earners, is unduly borne down by the weight of military establishments. The European workingman, with a soldier on his back, is no mere poetic fancy. Any expense requiring the removal or due to the removal of any man from production must be divided among the remaining producers, and this is true whether the man is removed for purposes of exchange, medical attendance, police or military duty, legal assistance, or pure ornament. The merchant, the carrier, the watchman, the doctor, the judge, are all an essential

part in production, and must be maintained in their most perfect efficiency, whatever the cost in each case ; but so, likewise, must be the initial producer, and law or custom sacrificing the efficiency of one part of the people to that of another, or releasing any from a due part in production is unjust, and strikes at the heart of all true life.

Agriculture and craftsmanship are natural help-meets ; indeed there are many instances in which the one cannot survive without the other. In a broad sense, the farmer is a craftsman, and his is the craft for which technical education and general education have already been provided in this country in the form of agricultural colleges. In this case, education seems to have secured the result to be expected, of divorcing the farmer from his craft, to a very large extent, and attaching him to more hopeful pursuits, such as teaching, and the many branches of manufacture and trade to which the agricultural training may be made to lead.

When real craftsmanship shall be united to scientific agriculture, the combination will, other conditions being favorable, offer a most tempting life to the man who loves intelligent aspiring activity and independence. Cheap electric power will presently be at every village door, and this, with the ultimate application of the railroads and transportation machinery to the service of the people, will do much toward the emancipation of the craftsman and the unchaining of art.

In many countries coöperation has been introduced with great benefit among farmers, both for

buying and selling, and the products of market-gardens are now frequently put into the markets of the great cities without the intervention of any middleman. The independent craftsman can seldom find it profitable to make and at the same time sell his wares. If the middleman, or series of middlemen, be entrusted with the selling, the craftsman must divide his earnings, and tends to lose his independence. Coöperation in buying and selling has in England proven its tremendous strength, in the staples, such as food and clothing. It is but a step to extend these benefits to the handicrafts, and only another to coöperate in the use of power, machinery and other common necessities.*

We may well ask ourselves, in all seriousness, if we believe the following paragraph from Ruskin ("Stones of Venice," vol. 11., "The Nature of the Gothic," — a paragraph on manufacturing towns): "We manufacture there everything except men; we blanch cotton, and strengthen steel, and refine sugar, and shape pottery, — but to brighten, to strengthen, to refine or to form a single living spirit never enters into our estimate of advantages. This evil can be met only in one way. . . by a right understanding on the part of all classes as to what kinds of labor are good for men, raising them and making them happy; and by a determined sacrifice of such convenience or beauty or cheapness as is to be got only by the degradation of the workman, and by the equally determined demand

* See "Labor Co-Partnership in England": Henry D. Lloyd.

for the products and results of healthy and ennobling labor.”

If we do not believe this, we must join the ranks of those who want art for art's sake. If we do believe this, we must join with those who want art for life's sake. No better work can be undertaken by Arts and Crafts Societies, than to put this searching question to its members, to find out if it can be to them a spur to thought and action, rather than an apt and quotable bit of literature by a prophet who lived ahead of his time. To believe this word of Ruskin and to act upon it, would mean that the many Arts and Crafts Societies, springing up the country over, would spend far less time on rag-rugs, baskets, and what a sign recently seen in a shop-window called “burnt goods.” It would even mean that less time would be given to exhibitions of work chiefly by amateurs. It should startle every Arts and Crafts Society to realize that something is wrong when the members are busy mainly at making the trifles and extras of life, rather than the important first necessities in every building or home,—wall-coverings, floor-coverings, furniture, lighting-fixtures, dishes, and so forth; to realize that these things are made, nearly all of them, by factories, instead of by craftsmen; to realize that the employed craftsman can almost never use in his own home things similar to those he works on every day. The silversmith cannot afford his own work,—he uses plated ware instead; the cabinet-maker cannot use his firm's chairs and tables,—they are too

costly for him, — he must put up with bent wood and varnished oak. These men are producing for another class in society than that to which they belong, — for the people who have incomes instead of wages, — those whose *money* (to a greater or less extent) earns their money rather than whose *work* earns their money.

It is food for thought for the Arts and Crafts Societies that things such as the beautiful metal work of Russian peasants — utensils made in Russia by and for the people who need them for daily use — are brought over here, and exhibited and sold in shops whose customers are the farthest possible remove from peasantry — and used as ornaments.

Again: it is food for thought that many works which should be true crafts are done by protected, patented, secret processes, a thing as completely opposed to the creation of art as patent medicines and quack doctors are opposed to the best interests of medical science.

If the societies believed Ruskin, as well as quoted him, a persistent educational and missionary campaign would be undertaken to enlighten and convert not only the members of the societies, but the public as well, until there was everywhere a conviction that men and truth and life are forever more important than things, and that the things can only be true and beautiful when they are made by men who are free to work out their own highest aspirations, or to have the opportunity to acquire aspirations, if through poverty, ignorance or injustice, they chance to be lacking.

The Golden Rule may be used literally and unsparingly. It would not take so very long to come to some conclusions as to what conditions were necessary for good handicraft if every one who is interested in craftsmanship should decide under just what circumstances he would be permanently willing to be a craftsman himself. A criticism recently heard, as to a small bit of metal work, was that, "it just missed being good, — what it needed was a little more thought in the work, a little more love." That was only too true. But thought takes time, and love takes time, and time takes money, and we can't demand much of either thought or love at the rate of twelve dollars per week.

It was a well-known London critic who exclaimed, in answer to some sneer as to the failure of Christianity to set the world right, "Christianity! — Don't say it has failed, for it has never yet been tried!"

It is certainly wrong that the producer of beauty should be expected to accept the pleasurable features of his occupation, in lieu of all other share in the surplus production to which he contributes his part. The artisan of every trade, the direct producer, sells at cost, or below cost. It may be said that the artisan who brings up his family as well as he was brought up, comparatively speaking, and maintains his power into old age, without accumulating any surplus, has carried on his trade at cost; he who, in himself or his family, degenerates, at less than cost. The craftsman who, with higher education and opportunities, remains a craftsman is a

hero and an exception. The man of riches, entering craftsmanship, takes his riches with him, and never has to choose between them.

We come, sooner or later, to a point where we must ask whether or not we believe in democracy; and if there is not a most vital and essential relation between art and democracy. The Philistine will be ready at once to say that art has flourished in the past, under injustice, oppression, patronage, and all sorts of social and political evils, and that what has once been done can be done again; so let those of us who wish reform society and business and politics all we please, but let us not mix it with art. The Philistine gets a wide hearing and cordial support to his doctrine, because, forsooth, it is so easy; and to pursue art all by itself, is (temporarily, at any rate) more pleasant and consoling than to admit any serious stirrings of conscience, or too profound a worry about the future.

The Philistine may remember that there were happy kindly-treated slaves, but yet slavery was abolished because it was wrong; and there are, to be sure, hosts of contented and unambitious workmen, who prefer wages to independence, nevertheless wrongs must be righted and stumbling-blocks removed for the sake of those aspiring ones who realize that society is imposing upon them.

While the Philistines' claim that art has flourished in the past under faulty social and economic conditions is borne out by a superficial glance at history, a more diligent search into the past shows undeniably that the vital periods of art have been those

in which there were strong elements of democracy — mixed and perverted, certainly, with evils of all sorts, but in so far as the art has been the uplifting, thrilling, spontaneous expression of unaffected personality, it has just so far had its foundation in man's struggle toward democracy. The great guild period of the Middle Ages is probably the most convincing example of this natural union of art and democracy, and the marvellous beauty and spontaneity of the Gothic work is something that was the outcome of a life full of aspiration, and with some measure of freedom and coöperation. Moreover, it was the kind of art that technical-school training could never produce.

Our own Colonial period is another of the shining epochs in the history of handicraft; and it is probably the best instance of the union of art and democracy that the world has ever seen. The craftsmanship of that time is, again, a thing that could not possibly have been achieved by technical-school training. It was the outcome of the life and peculiarly favorable social conditions of the time. Here in New England there is nothing that our modern factory reproduces more faithfully or successfully than colonial furniture; and yet it is not real; it does not wholly satisfy. There is nothing more generally designed by architects or more wanted by clients than colonial buildings, but they somehow — even the best of them — do not ring true. The tricks and the externals are all caught, but the spirit is gone, and without the spirit, all the rest becomes but lifeless trappings.

When our modern architects design Roman buildings, or when our factories turn out furniture of the period of the Louis, there is, in looking at them, no particular sense of a loss of spirit, — just because they are too good a fit for certain tendencies of our own time, too fair a representation of the insincerities of our life.

That it is true life that produces art, and not art that produces life, or even art that produces art, is discovered at once, by studying the relations of patron and craftsman, and this has been true ever since the patron existed at all. The patron is not the inspiration for the craftsman; he does not give him his initiative. The patron sees nothing to patronize until the craftsman's work is done, until some natural demand of life has inspired him to create a beautiful useful thing to fill that demand. *Then* after the work is accomplished the patron says, "Make me a duplicate," or, "Come, your work is fine; I would own it." But — note, — the work was fine *before* the patron came, not *because* of his coming. And what is true of individuals is just as true of periods in history. The Medici found an art to patronize; they did not cause it; the life that produced the art of Italy for the two hundred years before the Medici were born was the true source of the glory they sought to enchain by patronage. But so fatal is patronage to art, so hopeless is it to expect figs from thistles, that they not only could not keep art alive, but they gave it its deathblow.

There never has been either perfect democracy or perfect art, or anywhere near a perfect union of

the two ; that is for the future, but the sooner the conviction spreads that these two great things were meant to join hands, the sooner it will come.

Long ere this, some patient reader has said, " Perhaps this is all very true, and, if so, it would all be very fine if it could be accomplished, but it is millennial ; it is so far away that it is better to put our effort into some specific present work that has immediate bearing on the Arts and Crafts." This easy letting one's self down is reinforced by the assertion that of course we all believe in ideal conditions and want them too, but evolution is necessarily a slow process, and can't be hurried along any faster than manifest destiny indicates. This comfortable kind of conservatism has one sure result, — the stultification of effort ; it believes in evolution and progress, to be sure, but waits for the other fellow to do the work. Conservatism of this type belongs to the man who admits that while he himself, and a few others of like intelligence and insight recognize and approve of ideals, and wish (but without hope) that we might win them now instead of waiting, the vast majority are too dull to see also, which is too bad, of course, but inevitable. There is a parable told by Baroness von Sattner, in her remarkable "*Die Waffen Nieder*," that is fitting just here. The substance of it is this : There was once a beautiful garden, with a high wall built about it, and a strongly barred gate in the midst. Outside, in the heat and dust, were a thousand and one uncomfortable mortals, who longingly looked in. The keeper of the gate had

instructions to let the crowd in, whenever a majority wished to come. So he went outside, and said to the first man among them, "Would you not prefer to come into the garden where it is comfortable and pleasant?" The man replied, "Ah, yes, of course I can see how delightful it is inside, and this dust and glare is trying, but then I can't take any such step unless the others do, and the others, I am sure, would not see the wisdom of it." Then the gate-keeper went to another in the crowd and said, "You surely can't enjoy being here in discomfort; why do you not come into the garden, where the grass and trees and flowers are?" and the man replied, "Ah me, how I should like to come! and it would be so easy if only the others would come too, but they are not intelligent enough to see the advantage, so I must wait." Then the gate-keeper went on to another and asked the same question, and he received about the same reply. His amazement grew as he came in turn to each of the thousand and one souls, for whereas each one acknowledged, for himself, the advantages and pleasures of the garden over the heat and dust of the road, yet he was sure the others were all either indifferent or incapable of like insight. So the gate-keeper went sadly back to his garden and waited, and the crowd outside waited also.

Let us not wait too long, — or we shall find ourselves deprived of the pleasure of helping to win; for, as a squib from "Puck" observes: "Things move along so rapidly nowadays that people say

ing, 'It can't be done,' are always being interrupted by someone doing it."

One cannot avoid the conclusion that the Arts and Crafts problem is, at bottom, not an educational, so much as an economic, moral and religious problem, and that its solution is ultimately a matter not of school curriculum, but of life itself.

WHEN you do what you want to do, honestly and squarely, it does not at all deserve to be called work, but is the most splendid sort of play, and every day is a holiday.

C. Hanford Henderson

There is work that is work
And there is play that is play ;
There is play that is work
And there is work that is play ;
But in only one of these is happiness.

Selected

YET observe, I do not mean to speak of the body and soul as separable. The man is made up of both : they are to be raised and glorified together, and all art is an expression of the one, by and through the other. All that I would insist upon is, the necessity of the whole man being in his work ; the body must be in it.

John Ruskin

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Oscar Lovell Triggs

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CHARLES ELIOT NORTON }
H. LANGFORD WARREN } *Associate Editors*

While contributions are invited from writers of all shades of opinion, the editors must disclaim responsibility for the opinions of contributors

CONTENTS FOR MAY

THE MUSEUM AND THE SCHOOL

G. Howard Walker.

COVERLID WEAVING

Gretchen M. Bayne.

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Coverlid woven by Gretchen M. Bayne
"Isaac's Favorite" design

HANDICRAFT

VOL. II

MAY 1903

NO. II

THE MUSEUM AND THE SCHOOL

By C. HOWARD WALKER.

THE world is full of art training and of aesthetic desire. Upon every hand are to be found teachers and schools whose pupils are enthusiastic and willing to apply themselves to work in many directions. There is much talk and also much work, both of various shades of merit; and there is no question that art has many ardent disciples.

From amongst these disciples and their sympathizers rises a persistent cry that the best work is comparatively unappreciated by the masses, and that there are too many Philistines in the land. All of which is healthy as indicating a desire to improve and advance; but the last point of view that any artist should state is that of a self assumed superiority or that there is a lack of appreciation. It happens both fortunately and unfortunately for ourselves, that the work of the past aggregates better than that of the present, fortunately as it acts as a stimulus, unfortunately as it often discourages comparisons, but it is worth while asking under what conditions that work was produced, whether the production was easier then than now and whether any portion of the conditions would result in similar effects today. In the first place we find that the art of the past has gone through a continual sifting

process which has resulted in the best things coming down to us, the inferior ones going into the limbo of vanities; and also that while the proportion of best work was always less than that of mediocrity the inferior work was not multiplied to the tenth power as it is now by modern processes, and consequently did not occupy so large a field of vision, and also that in the past the growth of any art was slow and its immediate possibilities small, there was an abundance of time for its development and but a limited and localized demand for its results, and as a consequence there was little encouragement for inferior work; the best being at hand and not too much in request to decline employment. All of which tended by natural selection to a high standard of excellence and to the choice of fine art. The conditions are now entirely reversed; the sifting processes while in action are but slightly apparent; the best work is still unique and defies reproduction, while the mediocrities are readily reproduced, *ad infinitum*, arts so-called are forced by a hothouse system of advertisement and exploitation, and by a continually increasing uncultivated demand, so much so, that the speed with which work is done enters largely into its character; there is no longer any limitation of locality or of market; there is more encouragement for inferior work than for any other kind; and it is taken in lieu of the better article, because of the comparative scarcity of the latter and its consequently higher price. Here then is the condition that confronts us, much more work and more demand than ever before and

the consequent supply along the lines of least resistance, that is with the rapid, inferior, cheap work of the many, rather than the comparatively occasional masterpieces of the few. The fundamental facts under these conditions cannot be changed, all the achievements of science and machinery and of methods of transportation and interchange of thought of the nineteenth century prevent any such change; in fact the conditions are assumed to be very materially advantageous to mankind and upon the whole that seems to be the undisputed fact excepting by a few Joshuas, who would hold the sun in its path; but it is also assumed that they are detrimental to art and that it has descended from its pre-eminent position, and that the goddess is no longer revered. But this does not seem to be the case, on the contrary the worshippers have increased greatly in number, but their ritual is somewhat crude and undeveloped; there are however, as many high priests as of old, some of them as thoroughly sincere. Taking it for granted that the conditions must be met, and also that there is a flood of inferior work extant, what is to be done? The most obvious suggestion seems to be to cultivate the taste of both, the artist and the purchaser, for by that process each acts on the other towards a higher standard. Not only is possession nine points of the law, but it seems that possession is also nine parts of individual taste, and that the poorest means of making converts is to criticise their goods and chattels. No one likes to be told that his cherished possessions are no better than

they ought to be, for that reflects at once upon his good taste which he prides himself in the same breath with which he deprecates. Criticism is a feeble stimulus as compared with praise, and whatever would tend towards a keener appreciation in art must encourage by presenting the objects desired. Criticism is of value amongst equals, amongst all others there are but two weapons, invective and example, and if we are to put ourselves in the position of deploring the art of the day or the lack of it, we must either scathe its workers into better things or stimulate them by the sight of those things, and of the two the latter method has been found to have the more lasting effect. Each object lesson is worth a dozen philippics. The cultivation of good taste both amongst artists and their patrons seems to present the best possibilities of eliminating inferior objects in all the arts; and taste can but be cultivated by surroundings. As a matter of fact the struggle has begun between the best and the worst, and the result can only be the downfall of the worst, little by little but none the less surely. The very processes which have multiplied the efforts of mediocrity have been steadily improved and are multiplying better and better things; the very credulity which has made it possible for poor craftsmanship to exist has been educated by the worthlessness of such craftsmanship to desire better work; the tide of discrimination is steadily rising, still with a vast amount of flotsam and jetsam upon its surface which however is being swept into eddies and sinking out of sight.

The process of elimination has begun, and that means much. And amongst the foremost influences in the general education are the museums and the schools. The museums display every branch of art in all its phases, and the schools guide the pupil as far as possible to perceive the lessons that the art in the museums teaches. Beside both is the library supplying whatever the others lack. These then are practically one, setting and explaining standards and training the mind, the eye and the hand. As far as possible they supply under modern conditions what tradition, long apprenticeship, focussed environment, gave in the past. That they are equivalent to the conditions of the past for the few is not to be assumed for a moment, but the new conditions require an education for the many, and that they give. The old controversy always arises, is art for the many or is it not rather for the few, but that controversy should have ceased long ago, for both the demand and supply have increased to such an extent that it is suicidal to decline to recognize them. The thing to do is to educate both those who demand and those who supply. No training can be too broad or too exhaustive for both, and should by no means be confined to merely technical or productive teaching but should go much deeper than that, should be based upon the very fundamentals of life, the capacity for enjoyment in creating and the delight of appreciation. Art is after all the doing of any one thing superlatively well; its chief joy to the artist is the knowledge that he could justifiably, if he

would, sign his work as did the Greek — “I made it and it is good”; and the true artist, poor perhaps in all else, is rich in his knowledge of achievement however unappreciated for the time being. For sooner or later good work receives its mead of praise, hidden though it may be for years there comes at length the sympathetic observer who glories in the prize which has lain unseen. The delight of doing and the delight of appreciating the work done are amongst the things best worth having in life; each supplements and stimulates the other. To know what has been done, to be encouraged by it, to try to do still better, give all the keen healthy enjoyment which comes from overcoming obstacles and in the case of art the struggle is ennobling.

To know what has been done, to discriminate and perceive the best and to be able to obtain it has all the zest of acquired possession of the highest kind.

The art education of today is to a great extent a liberal education, embracing much besides the actual production. The time was when local desires were supplied at hand and each village had its competitors who contested with each other for the prize awarded by their fellows. In music, in literature, in art alike the prize, however small, was earnestly sought; no work was too arduous, no hours too long for the artist or craftsman who respected the judgment of his peers founded upon the tradition of good work. And wandering from place to place was the troubadour, the minne-singer, and the accomplished crafts-

man, stimulated by the knowledge that his work alone could be his passport. Limited was the range in each place. The son improved if possible upon the work of the father, and failing that, a cousin or nephew stepped into the place. Craft fostered craft; and art helped art, and there was a pride in the work irrespective of its monetary return, which always occurs when the artist is recognized, however small an audience exists. But with the establishment of the factory, so to speak, where the product does not carry with it any reputation, good or bad, to the artist or craftsman himself, he having no responsibility and no reputation to lose, must be high-minded indeed to maintain a high standard of work, especially as he must be necessarily a slower producer than the inferior workman, and therefore handicapped in the element of speedy results. Responsibility is an admirable educator. As a natural sequence to the irresponsible art of the factory, unrecognized craftsmen gravitate to a common level of mediocrity which is still further perpetuated by the trades unions, and it seems to be an established fact that men should deliberately elect either to become hack workmen, or attempt at least to make their individuality felt, often by doubtful expedients.

The accomplished artist has as a part of his birthright a sensitive temperament often to the point of absurdity; he is peculiarly influenced by both praise and blame, and in believing in his art with a devotion akin to a religion is very apt to overlook its relations with the factors of everyday existence. For

that reason if for no other he is especially affected by the appreciation of intelligent patronage ; and it is quite as important that there should be such appreciation as that the artist should be with us, in fact each is necessary to the other. The factory and the trades union go as far as possible to separate the artist and the patron, and it is only in the highest ranks of arts amongst sculptors, painters and architects, that they come together ; which was not the case in the past but being the case today must be reckoned with. This can be done but in one way, that of graduating workmen or craftsmen of exceptional ability so that as a distinct mark of merit they shall have the right to sign their work, whether they are employers or employees. Sterling silver has its hall mark. Sterling worth should be allowed the same. There is nothing invidious to the employer in this ; it is quite as much to his credit to be able to employ men of skill, as it is to produce works of merit which carry his name ; and it establishes an *esprit de corps* which now does not exist. Fixed wages may be merely an involved economic problem, but there is no such problem in this, it is merely placing praise where it is due ; and is establishing a standard which will go far towards elevating crafts. As far as mute inglorious Miltons are concerned they do not and never did exist except when handicapped by sordid material conditions, and the chief of these conditions is that a man's good work should appear, not anonymously, for that may be merely modesty, but as the work of another man. There has always been much

fulsome talk about unknown masters, and that publicity engenders pride and fosters a desire for eccentricity; but it is worth considering that the Greek and the Italian of the Renaissance were no mean artists and that they were universally known as individuals, and that the silence in regard to some of the great architects and craftsmen of the mediæval days is due more to the lack of records than to the fact that they were unknown in their time.

Fame seldom weakens a strong man; it more frequently strengthens the otherwise weak. The prizes for which men strive are less and less those of money as the mind of man expands; and material success without other things is still looked at askance, and is reputable merely for what of other things it will bring. We need not then be afraid of an individualism which is threatened on all sides by organizations which in themselves are necessary and beneficial. Let the organization take pride in the individual in its ranks, for by that means it strengthens its power. Just such individuals are being fostered by the museums and the schools, ready and willing to work and asking to be known, but of the graduates of schools it must not be expected that all will "acquire merit." They are of many grades of artistic expression and but few can attain eminence; but all can be taught a certain amount of discrimination; and those who do not succeed themselves can and do at least aid others to succeed. It has become too much a common idea to assume that because pupils have been taught a certain course of instruction they are therefore peo-

ple of ability. Men are not born equal nor with equal degrees of freedom ; and the art school is or should be a certain sifting process which should winnow out the chaff. As they are at present carried on this does not appear. Diplomas and certificates are the same for all who pass the minimum not the maximum requirements ; and while certain honors are conferred which mean something, they by no means indicate the ability of the pupil in definite directions, for individual characteristics are invaluable in design and in art, and of great variety. The work of one will be strong, of another delicate ; in one the color sense may be keen and that of form comparatively lacking ; and skill of hand will by no means imply wealth of idea ; and in far the majority of cases the artist can never obtain more than a moderate eminence.

It is always natural and to a certain extent praiseworthy that youth should be ambitious ; high flights, while courting falls, strengthen the wings ; but the time comes after a series of attempts when the would-be artist must recognize his own limitations, and must face the fact that he is only capable of certain things. The mistake frequently made is to confuse talent with genius, to count ability as skill, so there are two phases of the student's life in which the school should act as a mentor, and the museum as a touchstone ; the false estimate of capacity in the pupil with limitations and the false estimate of capability in the pupil of genius. In the first case there is a constant attempt to perform much beyond the possibility of achievement ; in the

second a persistent conceit which undervalues the importance of labor. The average student in art, and to a certain extent the average craftsman, undertakes work beyond his powers of conception and is contented with a feeble half-attempt at a fine idea, rather than the successful achievement of a less ambitious subject, which by the very fact that it is done superlatively well becomes a work of art; while on the other hand the genius, content with an occasional success, does not take the time or trouble to prepare for the next occasion, and taking refuge in the past, fails in the present. One shoots at a target beyond the power of his bow, the other with a powerful bow but a loose string, and the result is the same; the target must be moved within reach and the bow be well strung. The school gauges the possibilities of the weak and trains the strong. The museum presents examples of attainment to both. The dangers to the student and the artist are more from the praise bestowed upon mediocre work by an indiscriminating public than from a lack of appreciation; and a standard with which results can be compared is absolutely essential in stimulating art which is constantly striving to improve upon precedents. It was the concentration upon development and improvement without a desire for novelty that raised the art of Greece to its height. Both by custom and desire, the work of each artist was handed down to be bettered if possible by his successor, not by new methods, but by refining.

The irritating desire for novelty is one of the worst

phases of modern art, especially when it is associated only too frequently, with absolute disregard for finished achievement. America especially worships small gods; all sorts of petty comparatively unimportant efforts are lauded as achievements. There is little sense of perspective, and a button or a small spoon looms as large as a masterpiece of tapestry or of carving. There is no tradition of fine work and there is only too much fear that a tradition of mediocrity is forming, which is being steadily combated by the museum and the school; on the other hand is the absolutely stultifying effect on skilled work of the trades unions, which are the apotheosis of mediocrity. Originally conceived to redress economic wrong, as long as they did this alone they had justice and common-sense on their side; but they have exceeded their rights of existence, and now undertake by the power of the ignorant many to reduce to monotony the able few. This is well nigh fatal to good craftsmanship and is certainly suicidal to all attempts to excel. One skilful producer, one artist, is worth thousands of the rank and file, not as an individual but because of his achievement. The work of such men should be fostered, not averaged. We have then, individual masters, recognized and too often overpraised, with a comparatively limited field of effort, and with but little tradition, and a mass of would-be craftsmen, unrecognized and unknown, chafing under the tyranny of unions, protected when they need no protection, restricted when they should be freed, working for a con-

stantly enlarging patronage which is none too intelligent. From this mass an occasional man fights his way up on to the higher level; but very many in order to feel free become employers long before they should have ceased to be subordinates, and flood the country with embryonic unlovely creations; all of which points to the necessity of education at both ends of the line of training, and cultivating not only the artist, the producer, but also the public, the buyer.

There is no more frequent excuse made by manufacturers for bad design than that the public demand it, an excuse which in many cases is exaggerated but which has in it an element of truth. The gradual growth of a tradition of fine art must be the object in view; such a tradition as exists in Latin countries and which influences even the poorest work in France and Italy; for no matter how floriated or bizarre such work may be it has in it a certain recognition of skill which has come from long association with the results of skill. The museum is more and more supplying the place of these traditions, and the school is explaining them. The pupils of the museum and school live in an environment of which they become so fond that they insist upon carrying it into their lives after the school days are over, and thus by having lived in the art of the past, build up as worthy an art of the present, founded on the past as all things must be, but on the best of the past, and permeated by the life of the present, as all active workers must be and therefore making the art of the past suffer

a change which makes it the art of the present. There is being formed the tradition amongst us, not by spasmodic efforts, or erratic fantasies, but by living in and amongst the best things of all time, and loving them so well that nothing less than their spirit will prove acceptable in the output of our hands and brains ; and when the cumulative effort of many shall be large enough to be felt, the traditions for our successors will have been formed.

*COVERLID WEAVING**By* GRETCHEN M. BAYNE

IN these days, while some of our best American novelists are utilizing the romantic incidents of colonial history, and make live again those of our charmingly dainty ancestresses who brought with them the inherited right to do nothing but enjoy themselves, let us take a glimpse at another class of women, who were responsible for the brawn and sinew of the race that gave to this country its freedom—those women who patiently, industriously, sat at the wheel and the loom, weaving yard upon yard for the comfort and warmth of the family.

Little did the women of those early days, as they finished a coverlid, to add to the already accumulated wealth of their industry, dream that this same coverlid would, in the twentieth century, occupy the place of honor as a portière in some artist's den, a treasure trove, or that the making of it would be revived as a cherished art.

As Indian basketry is the earliest expression of our native art, so coverlid weaving first expresses individuality and love for the beautiful among these pioneer women.

Each weaver tried to be original in the design she wove and gave her fancy free play in the name she gave her creation. A domestic occurrence, a national event frequently influenced the choice of a name. Such as "Missouri Trouble," "Washington's Victory," "Winding Blades and Folding Windows," "Wreaths and Roses," "Rose in Garden," "Isaac's

Favorite." The names are quaint and interesting; some of them even give a good idea of the date of the origin of a design. The Irish and English wove the flax cloth, such as table-cloths, sheets, and white materials for clothing. The French peasantry, who settled in Acadia and finally found a home in the genial clime of Louisiana, wove a cloth now known to the artistic world as Evangeline cloth—a cottonade which they dye in lovely soft shades.

Coverlid weaving, so far as I know, has not been definitely traced to any special foreign influence. When asking the mountaineers and people who are familiar with this material, they say, "My mammy and grandmammy wove it, and that's all I know about it."

Having learned to weave coverlids from the few who still remember how it is done, I had some curiosity to find out to which of the many foreign nations whose emigrants sought these hospitable shores we owed a debt of gratitude for this useful and beautiful art. On investigation, I find that the population of those states where the women wove the coverlid cloth were greatly influenced by the Dutch. In fact, a large portion of the inhabitants were Dutch. A fact, which further bears me out in the belief that it is to the Dutch that we owe this art, is that a large emigration of Pennsylvania Dutch settled in North Carolina, in addition to English, Irish, and Scotch.

Coverlid and flax weaving is carried on there to this day. In the mountains of Kentucky, settled from North Carolina; in East Tennessee, which was for-

merly a part of North Carolina; and in that part of Virginia which touches these states, one still finds traces of coverlid weaving, the same as that which flourished in colonial days.

Most of the families that understand this kind of weaving trace their descent from a Dutch ancestry. The art was passed on from neighbor to neighbor, through intermarriage, and by moving from place to place.

To-day in North Carolina the mountain women still spin, dye and weave, and in many other ways keep up the traditions of the early settlers.

It has proved remunerative to those who have had the good fortune to live near a fashionable resort, for the summer visitors appreciate the artistic value of these coverlids which, to these women, mean simply covers. They wonder at the interest and enthusiasm of those who buy them. Berea College has revived the almost lost art in the mountains of Kentucky.

I believe I am the only person trying to reestablish this art in East Tennessee, as an industry for the women, and to help in a small way in the movement to revive handicraft of all kinds.

The coverlid material is made of wool and cotton. The chain or warp is usually white cotton, the filling half cotton, half wool. The wool is usually dyed with madder or indigo, the dyeing being done by the weaver. These colors seem to be the only two used, the variety in hue depending upon the dyeing in light or dark shades of the indigo or madder. The chain is homespun, spooled and warped. Warping

is the preparation of chain thread for winding on the loom.

On the warping bars are counted the number of chain threads to be used across the loom, put through the slay or reed, as also the number of yards to be woven. The number of threads in the chain vary from four hundred to twenty-four hundred. The chain is beamed, that is, wound round a massive wooden roller at the back of the loom.

The loom is threaded by means of a "draft," which is a slip of paper divided into little squares, one for each harness, and marked with little pencil strokes in each square indicating the number of threads to be put through the harness, which this square represents. The "drafts" seem like hieroglyphics to the uninitiated.

Some "drafts" have been handed down for generations. One I have in use is on paper over a hundred years old; it is quaint and yellow from age and much handling; the design it represents is called, "The Young Lady's Perplexity."

The harness is the eye through which the chain thread is passed. It is hand-made of double and twisted thread, each piece with a loop in the center through which the chain is threaded, and tied at bottom and top to wooden rods. The top harness rod is hung to straps passing over a movable roller, the bottom rod tied to a cord attached to a foot treadle worked by the weaver.

To weave a coverlid requires four sets of harness. Twelve hundred threads are threaded through the harness eyes, then these threads, in sets of two, are

passed through the six hundred slits of the slay or reed, which is held in the bottom; this last hangs from the loom frame and beats the cloth up.

There is a treadle to each harness. These treadles are tramped, following the draft which has been used in threading the loom. Two to four shuttles are necessary, according to number of colors used in the design. Wool is used for the "ups" or raised part of the coverlid, and cotton for the plain filling or flat part.

The "Blue Pot" was as important a factor in the success of the weaver as her wheel and loom. In every house where a loom stood, this household god had the place of honor on the hearth, for to let your "blue pot" chill was an unpardonable sin. Every night at bed-time these painstaking women would draw a hickory chunk toward this ever exacting idol.

When the old inhabitants in this community are asked if they know how the "blue pot" is "started," they can't exactly tell "how mammy made it. It jest stood on the hearth and dyed the prettiest blue,"—and then one is left hopelessly in the dark. In North Carolina, in many families the "blue pot" is still kept up. I sent to one of these for some "yeast" to start mine. This "blue pot" had been "set" four generations ago, and has been kept going in the home by each generation. That "yeast" has served all these years and is still good to-day. After many months of inquiry for information and vain experiments, I gave up the hope of starting a "blue pot" by my own efforts, and as many an unsuccessful

ful woman did in the old days, I borrowed my start from that venerable pot.

Madder dyeing is rarer now than indigo—the method of dyeing is tedious—so many use the quick analine dyes; but nothing gives the warm, soft tones produced by madder.

These country people have taught me the fast dyes provided by Nature. A beautiful brown is extracted from walnut bark, yellow from hickory, lilac from chestnut, purple from sycamore, and a number of other shades. These simple dyes never fade, any amount of sunlight only brightens them. We owe to the patience, the labor of these women, these artistic colors in fadeless dyes.

It seems to me that, in the decoration of homes in colonial fashion, no material could be used to better advantage than the coverlid, identified as it is with the home life of the period.

For decoration, carpets, rugs and upholstery, its uses seem limitless. In this day of the revival of all branches of handicraft, weaving should have a place of honor as one of the earliest expressions of American art.

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GENIAL manners are good, and power of accommodation to any circumstance ; but the high prize of life, the crowning fortune of a man, is to be born with a bias to some pursuit which finds him in employment and happiness,—whether it be to make baskets, or broadswords, or canals, or statutes, or songs. I doubt not this was the meaning of Socrates, when he pronounced artists the only truly wise, as being actually, not apparently so.

R. W. Emerson

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H. LANGFORD WARREN } *Associate Editors*

While contributions are invited from writers of all shades of opinion, the editors must disclaim responsibility for the opinions of contributors

CONTENTS FOR JUNE

*A FEW CONSIDERATIONS OF JAPANESE
WOOD-CARVING* J. T. Coolidge, Jr.

A PLEA FOR MANUAL WORK
Ralph Radcliffe-Whitehead

COMMUNICATION

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The Carp ascending the Cataract

HANDICRAFT

VOL. II

JUNE 1903

NO. III

A FEW CONSIDERATIONS OF JAPANESE WOOD-CARVING.

By J. T. COOLIDGE, JR.

AN interest in Japanese wood-carvings was first stimulated two years ago by a sale of carvings in Boston; and this led to other sales in Boston, New York, and elsewhere, which resulted in our finding ourselves in this community in possession of a number of most interesting examples of this art, a varied and characteristic collection of which has been acquired by the Museum of Fine Arts and recently placed on exhibition there. Before this time, Japanese wood-carvings of any special variety and quality were practically unknown to those of us who had not been to Japan; and, singularly enough, there does not appear to exist, either in Europe or this country, any collection of a similar nature.

We have perhaps hitherto been led to consider Japanese carving as alien to our own in subject and feeling — as an art strange and grotesque, associated with dragons and monsters and queer people and things, and from our western point of view lacking in the human element. It is true that it does not come to us without a certain element of strangeness, which is a little difficult to adjust to our own standards; but a little familiarity

soon reveals to the understanding craftsman an art full enough of significance to be beyond his immediate appreciation ; and he discovers, further, that these things have not only character and power, but the very humanity and delicacy and personal charm which he thought were lacking in them ; and he ends by perceiving that everything in Nature is rendered with feeling and understanding beyond anything of the kind he had ever seen before.

From the technical point of view, we recognize at once the treatment and importance of the lines (the chief mode of expression in Japanese art) which flow in symmetrical and strange combinations. We see the masses treated with a purpose and a balance which can be readily analyzed ; and not only interesting masses, but vacant spaces specially considered ; we see also how much is expressed with the greatest economy of line and material, and how carefully the planes are studied, and how the dominant quantities stand out with relation to their subordinate parts. We find the quality of the surfaces in many cases treated with great variety and personal interest, and the obvious intention of allowing time and exposure to the weather to do their share in the erosion of the surfaces. In many cases the Japanese carver has allowed his fancy to follow closely the concentric rings of the grain of the wood, which thus play an important part in the construction of the animal or bird or flower represented.

But remarkable as this work is technically, it is even more so—from our personal point of view—

if followed in the line of its purposes and meaning and the suggestive ideas which it contains; and this side we are dwelling upon rather than the technical one, which the craftsman can see for himself with better eyes than our own.

Fortunately we have five photographic reproductions of the originals—which, with many more besides, can be seen at the Museum of Fine Arts. This saves us to some degree from the difficulty, which often becomes an offense, of trying to qualify works of art by words. We can at best recognize certain laws which governed these carvings; we can seek for the conditions under which they were produced, and try to bring out the qualities which they enfold, but the reality must be left for the comprehension, which words cannot reach.

Unfortunately, just the kind of knowledge which can be written about we lack, because our sources of information are often contradictory and uncertain. When it comes to dates and identities, we are confronted with many difficulties. The Japanese wood-carver, unlike his fellow potter, rarely signed his work, and its identity, unless specially guarded, was easily lost. In many cases this identity was never quite clear, because many of the old carvers were at the same time priests, or architects, or carpenters, whose work alone survives them. Then the many carvings which were produced under the direction of a master, or in his traditions, have added to the difficulty of identification and to an easy carelessness of attribution.

A few great names have survived, such as Hida

Takumi in the eighth century; Unkei and Tankai in the fourteenth century; Jingoro in the seventeenth, and others; but these names have been juggled with pretty freely. Hidari Jingoro (1594-1634), the great left-handed carver, has furnished a convenient name upon which to fasten countless unknown specimens of carving, most of them ludicrously lacking in any family resemblance—and in spite of the tradition of his being so indolent as to be driven to work only by absolute necessity, or to win the favor of his lady love; and this condition of uncertainty is not rendered better by our learning that there were five Jingoros who carved in wood.

The statues of Buddha which were produced during the best periods of Japanese art, from 720 to 1130 A.D., embody high ideal qualities, and are the most noble examples of Japanese sculpture. We are not here considering any such ideals, but only the ordinary carvings of palaces and temples—examples of no pretense, but of great interest from a decorative and technical point of view, and full of individuality and charm, of delicacy and understanding—works in which architectural decoration was the first purpose, and to which they were severely subordinated. It is obvious that they were the work of a people whose lives were cast under easy conditions, in a temperate climate, with beautiful, varied landscapes; where life was largely out of doors. We feel the joy of living here, with a great affection and understanding of everything in Nature, whether the object was a man, a tree, a

bird, a bit of water, or a rabbit—it mattered not, they were in touch with it, and usually portrayed it with humor and sensibility, and with unconscious and child-like charm: many of these are but little fairy tales told in wood, for every grove and tree and rock and waterfall had its divinity, and mystery reigned everywhere.

Given one of these carvings, and reversing Cuvier's process, we might almost reconstruct the real live man who stood behind it a hundred or more years ago: the carver who made one of these cheerful pieces would have been worth knowing. He must have been a good fellow, full of sympathy and humor; original, too, and patient. He knew his subject well, and he knew his tools well and his business, from a long apprenticeship and practice. His life must have been simple, orderly, and uneventful. He did not try to do what he could not do, but was subject to the rules of his art, which were laid out very strictly, and to the well-felt limitations of his material; and, not least, to the guidance of his own logical mind and innate good taste. He apparently lived with Nature, which he understood thoroughly, and, steeped with knowledge by familiar contact with his subject, he interpreted it according to his traditions and training and the scope of his personal feeling and capacity. We say interpreted, because it does not seem as if the process of direct copying from Nature could have been the one used here.

The decorative and ornamental character of these carvings was obviously their first intention. They

were made for a definite use in a definite place, either as outside architectural members, as interior ventilative panels (*rammas*), or as friezes, shrine decorations, and ornaments. And this purpose once understood, their appreciation must be left very largely to the intelligent spectator, who must do his own seeing and thinking, and place them in groups according to their qualities and general character. Thus, in the carvings of the earlier periods, it is easy to observe the vigor of idea and of execution—in the clear, deep-cut lines and masses full of significance and beauty, all expressed in the fewest terms, with a fine sense of the purposes for which they were intended, the place they were to occupy, and the direction and kind of light they were to receive.

The carp ascending the cataract (the Japanese symbol for strenuousness), which is reproduced as a frontispiece, is a good example of the higher kind of work. This panel was once an ornament to the left-hand porch entrance to the Tennoji temple at Osaka, and has been attributed to Hidari Jinjoro, about 1620, and, by another Japanese authority, to a still earlier school.

Perhaps the finest example in the entire collection is the branch of chrysanthemums (our second illustration). This is one of forty or more panels which once decorated the piazza porch of two family temples of a Daimio, in 1750; and it is interesting to know that the important specimens of these panels were presented by some prince whose inscription they bear; but the name of the carver who made this splendid piece is unknown.

The four-panel door of which the lower part is shown on the next page is framed in Nashigi lacquer, and the flower-panels are in gold; they represent in the Japanese words: "Flowers of the four seasons, which are both sweet and enduring." This was the door of a temple shrine, and made about 1700. It is reproduced here, not as a masterpiece, but as a typical specimen of Japanese treatment and technique which will be of interest to any craftsman.

The last two illustrations are examples of certain qualities of decorative knowledge and taste which makes them charming in spite of their inferiority to the nobler and simpler examples of earlier periods. The small two-panel shrine door, which we are told belongs to a branch of the later Buschi school, shows how far delicate fancy and graceful treatment of lines can be reached, in the two Buddhist angels floating in the clouds. The disposition and proportions of the panels in these doors is worth noticing.

The rabbit carried on the waves is one of several *mochio-kuri*, or capitals to exterior temple piers. The rabbit is usually represented in the waves, which were his principle of fecundity, but he inhabited the moon, where his image can be seen; hence the play of the moonbeams dancing upon the waves became easily transformed into rabbits who were drawn up by her rays into the moon.

If the decorative purpose of this carving strikes us as being its first characteristic, perhaps the second would be the abstract nature of its representation. The Japanese character is not scientific and ana-

lytical, but synthetical—loving to put together rather than to dissect, and in this way it has drawn an infinite amount of material from Nature which has been reduced to its simplest terms of artistic expression. The expression of ideas rather than the representation of facts led to abstraction where the individual was absorbed in the type; and this followed the Buddhistic ideal of general rather than individual development, which found its artistic expression in a Pantheistic Nature.

Our illustrations will show how fully the characteristics of animals, of flowers, of waves are rendered, and become the simplest possible representation of the things. If we examine any one of them, we will find how far it is from anything like direct realism, and yet it is the more real for that, because it contains the principal characteristics without detail, and bears in addition the personal impress of the man who fashioned it. Let us imagine any one of these examples literally copied from Nature. How soon we should tire of a subject where everything is said, with no room left for the imagination, no work for the spectator; in contrast with the Japanese rendering, which is suggestive always, and invites the mind to do work for itself, which it readily does, and the production remains ever fresh—a part of ourselves, and a pleasant companion to live with.

Cleverness of execution, which usually means an exhibition of self-conscious skill, is not apparent here. The skill and knowledge, and in some cases the marvelous execution, are far from being in evidence

(as would surely have been the case today with a craftsman endowed with Japanese dexterity), because they are hidden by the intention and essential character of the work. In other words, the motive is clear and clearly expressed in simple terms, and we do not say, "how are they done?" but rather "what do they say?" and they do not say, "look at me!" but "listen to my story!" That story may only be the curve of a wave following another, the leap of a fish, or the gambol of a rabbit galloping through the waves to his home in the moon. But while there was no absolute copying from Nature, there was great sincerity of line, without looseness of drawing or slouchy tool-work; it was all careful and conscientious: the standard of perfection was high, and these conditions insured perfect sympathy of idea and execution.

We have much to learn from this Oriental work, but perhaps one thing in special — and may the gods of these good Japanese carvers (who mercifully were never didactic!) forgive us for extracting the moral, which points to the feebleness of our own extreme naturalism, often without imagination and understanding, when compared with this fresh and vigorous work.

A PLEA FOR MANUAL WORK

By RALPH RADCLIFFE-WHITEHEAD

THERE is no one who will deny the fine human qualities which life on this continent has produced. The energy, the inventiveness, the keenness of mind applied to material things, and, better than these, the more democratic fellow-feeling of these states, are conspicuous characteristics in real life and in story. Yet to those who from one cause or another stand partly outside the restless current, and to those who come from afar to observe us,—to Paul Bourget, for instance, and to Giacosa,—there are some qualities, and among them those essential to finely rounded human character, which seem to be not only stunted by the circumstances of living here, but even to be undervalued in the nation's estimate of life. Perhaps these lacking virtues may be summed up under the heads of repose, and of the love of beauty—qualities nearly related, dependent each of them on a development of the unconscious part of man.

While we admire the men and women in these states, we seem to miss in them something which gives grace and charm, and not only grace and charm but a peculiar strength, to the men and women of other countries where life is less restless and less self-conscious. The beauty and the joy of life seem too often to be lost through the haste to “get somewhere” too quickly. The endeavor to “get” rich, to “get” into society, to “get” culture, and even to qualify for Heaven, is so hurried that the beauty which accompanies all of Nature's less self-conscious

growth is lost. Just as any wild flower, whose present form is due to a succession of slow and infinitesimal adaptations to its environment, is more beautiful, to those who have eyes to see, than the proudest achievement of the gardener's skill in hybridization, more graceful in the balance of its parts and in the harmony of its colors, so the people who have lived for centuries in one countryside, who have seen their fathers die and their children born and the seasons come round in one place, seem to possess qualities which cannot be otherwise acquired.

The peasant of other countries may be slow and stupid as compared with the inhabitants of New York and Chicago, but he has virtues which are as precious as theirs. Birth and life and death, and the seasons in their succession, the mountains, the trees, the plants and animals around — all help to modify the human being and the experience which his face expresses. Nature works slowly and without hurry, and the ties which bind us to her larger soul are torn and weakened by our impotent restlessness and love of novelty.

It is curious that the one supreme expression of American life in art, — the one poet who in this country has added a new chord to the harmonies of literature (I mean of course Walt Whitman), — while showing what is beautiful in the restless energy of the nation, should at the same time exhibit the joy and the beauty of repose in such wise as has been done by no one else in our day. Thus genius has once more proved its power to see deeper into life than ordinary men can see.

The beauty of repose and of the finely imaginative mind, though oftener found in the Latin and in the oriental races, has not been denied to the more favored children of Anglo-Saxon and Celtic and Teutonic blood.

It is of course acknowledged by all, even by the denizens of cities, that life does not consist solely in the getting and spending of dollars; we are, however, apt to lose sight of the fact that even the material progress of the nation is not a sufficing ambition for men. One wonders sometimes, alike in the crowded trolley-car of jostling democracy and in the haunts of the "fashionables" who have the impertinence to claim for themselves alone the title of "society," — one wonders whether the types of men and women which are now conspicuous are destined to survive, or whether some saner and more beautiful race will not come and take their place. It is strange that in New York itself the most picturesque bits of humanity are often to be found among the so-called dregs of other countries, among the men who are doing the heavy work of the street improvements.

The Philistine has of course his ready answer: "I don't care for the picturesque," he says; "am I not better than these common navvies?" The future will give the answer, for the only "better" or "worse" is what tends more or less to the development of a finer humanity in the future; and the power to persist through generations can only be maintained by a greater simplicity of life and by close touch with unconscious Nature.



Branch of Chrysanthemums



Four-panel Door



Two-panel Shrine Door



Rabbit carried on the Waves

We have heard much of late years of the boasted superiority of the Anglo-Saxon race, and few there are who will deny its fine qualities. Are not these qualities in part due to the fact that the class which is most conspicuous for them spends much of its time in outdoor sports requiring muscular activity? When the democracy sneers, with some good grounds of contempt, at the new "upper class" of millionaires here, it is sometimes blind to the good qualities of these people who are imitating the "upper classes" elsewhere. One must allow them superiority in some things which go to make life better. They are physically saner and pleasanter to look upon, owing to their constant round of outdoor sports, and to their use of the tub, which the democracy has not yet learned to value, and their intimacy with a foreign language gives them one of the best opportunities of acquiring greater mental freedom.

It is a commonplace of modern scientific observation that the towns have to be recruited by a constant influx of healthier blood from the country. It has been shown that in some cities the inhabitants cannot survive three generations unless by an admixture of country-bred stock. We are very proud of the wealth and activity of the cities, but have we never asked ourselves whether these cities have not exceeded all reasonable bounds, and whether it would really profit us if there were ten cities like New York instead of one in the Empire State?

Some of the greatest physiologists of our day, such as Flechsig, and Sir Michael Foster, and Angelo Mosso, have concluded that we and our children can

only escape degeneration, and the extinction of the race, by a return to a healthier life, to be attained through a greater amount of muscular work. They also agree that our feeble and over-excited nerves are due in some measure to the too great use of such stimulants as alcohol and meat, and to the more subtle poisons of the supposedly harmless tea and coffee with which we daily spur our jaded nerves. The excessive consumption of one or more of these seems to be necessary to those engaged in the rush of city life, with the pitiful result of the city face and the premature breakdown of men and women. There are three mainsprings of human action :

1. The desire for ease and for greater material comfort.
2. The Ideal of Righteousness, or, as Plato has called it, Justice.
3. The love of Beauty, with its wide reaching associations, including alike the romantic love of an individual for one of the other sex, and the enthusiasm of more impersonal quality which is expressed in all art, but in our time and country more especially in the treatment of landscape by painters and by poets.

The healthy love of beauty depends on the strength and sanity of the subconscious faculties of the human mind ; in the possession of what has been called by some of the orientals "Nirvana," by the early Christians "the Peace of God"; on a certain harmony between man the microcosm and the Kosmos.

Tolstoi has shown in a remarkable book — full as

it is of misapprehension of individual poets and musicians — that no great art is possible without a basis of what our forefathers called “religion.” And his teaching in this does not differ from the teaching of Plato and of Hegel, of Goethe and Carlyle and Ruskin.

To maintain the strength of this “faith,” and of the harmony of man with Nature, a simpler life and a saner physical body is necessary than most of us possess today. For without these the love of beauty is apt to degenerate into abnormal forms such as the corrupt taste of our time has admired in the works of Beardsley and of Maupassant.

And even apart from any hideous and degraded forms of its expression, art has become in our day too much just one more pastime of the richer classes, who buy pictures by Monet and Sergeant, not because they really care for them or see their beauty, but because the possession of them satisfies the desire for “conspicuous luxury.”

Art is not, as is very superficially inferred from its misuse by the richer classes, just one more amusement, one more way of killing time. This was the attitude of the British Philistine before the days when Carlyle passed on to the English-speaking race the teachings of Goethe, before Matthew Arnold on the one hand and the Pre-Raphaelites on the other had shown to a larger public that the love of beauty was a very potent factor in human happiness.

And surely, of all the arts, the art of life is the greatest. The impudent assumption of some painters and musicians that they have special privileges to

neglect the ordinary duties and decencies of life on account of their being artists is irrational. All men may be artists in their own lives, be they mechanics, farmers, lawyers, or what they may. But their being artists depends on their having *temperament*, which the narrow-minded among the painters and musicians are apt to claim as their exclusive possession. The name of this quality is taken from the French, and is one for which we have no exact translation. Temperament is dependent on the power to draw on the forces of the subconscious mind, which in some mysterious way links the soul of man to "the soul of the wide world": it implies a harmony with Nature, and the repose which comes from such harmony — an independence of material things possessed by those alone whose spirits have been tempered by the subtler fires of Nature's forge. The artist gives expression to this harmony in his works; the common man may give expression to it in his daily life, in which he may show creative power equally with the painter in his picture or the musician in his symphonies. For what is the capacity for a finely rounded noble life but just another aspect of genius? The greatest and most beneficent form of genius is the genius for living.

The best way to define the meaning of a word of which the sense is at first sight obscure is to take undoubted instances of the quality to be defined, and to observe and analyze them. What is it, then, which we find to be possessed in common by the sculpture of the Greeks, by the early works of Raphael, and by those men and women whom we

know in history and in fiction and in every-day life which makes us say of them that they have "temperament"?

Is it not at bottom a divine carelessness of the accidents of this life, a confidence, subconscious often and unformulated, in the prevalence of good and in the rationality of the Kosmos, and consequent upon these the repose which comes only to those whose bodies and minds are in harmony with what we call the laws of Nature?

Owing to the complexity of the human mind, of which the parts are not always harmoniously combined, we sometimes find temperament without other noble human qualities, the man being then unbalanced and unhappy in his efforts, as in the more acute cases of what has been called dissociated consciousness.

There is a growing number of those who would like to liberate their children and themselves from the slavery of our too artificial and too complex life, to return to some way of living which requires less of material apparatus, to throw off the weight of custom which is laid on them by the society in which they have been accustomed to live. One meets many, among the rich and poor alike, who know not how to accomplish this, and who are saddened and worried by the feeling that better things are possible for their children, to which they as individuals, bound up by the customs of their neighbors, cannot attain. They know that the luxury and the nervous hurry of city life are bad, but they fail to discover any way of escape. What, however, they cannot do as

individuals they might accomplish by coöperation with others of like mind, who are prepared to give up some of the so-called advantages of city life, with its higher pay and its more frequent opportunity for amusements which are enervating, and for culture which is too often superficial.

A few of us, moved by these ideas, have determined at least to make the attempt. We would like our children to care more for the beauty of the sunrise and the twilight, of the trees and the fields, than for the passing excitement of the Broadway plays, and the paltry satisfaction of the desire to get in "society." We would like them to be able, when the time comes for them to work, to earn sufficient for a sane human life in country places.

And so we are organizing, with small beginnings, such a life for a group of associated but independent workmen in the country. We desire to form no "community," because communities have never succeeded — failing always because not the community but the family is the basis of Anglo-Saxon life. There are many ways in which coöperation is possible, and we shall use any of them which are convenient. To make and sell our products, to supply ourselves with some of the necessities of life, we shall organize means in common. By combining in groups we can have many things which would be impossible as individuals. We can in time have a good library; we can have music played by first-rate musicians, who are glad to find a congenial public. We can arrange for the education of our children on some more rational lines than those of the public

schools; we can hire special teachers for manual training, for music, for drawing, for dancing and physical culture, which played such an important part in the education of the youth of Greece.

And in this endeavor, both in the education of our children and in our own daily life, we shall give more time to manual and to muscular work than is usually done, recognizing the joy which there may be in simple labor under healthy conditions, and the regeneration of nervous tissue which muscular work alone can give.

It has been shown by such men as John Dewey and Stanley Hall that the older method of acquiring knowledge chiefly from books is much less efficacious in the education of children than the newer way of calling upon and directing the ever present activity of youth, and that even from the point of view of intellectual development hand-work is one of the most valuable factors in education. We recognize that in adult life, too, the work done with the hands and the head is much pleasanter for most people than work done with the head alone, and that very few among us are qualified for purely intellectual work. The type of mind of the average business man, whether he is a successful broker, or merely a shopman behind the counter, is but a poor substitute for what the mind of even the common man might be. And, finally, we know that not only the joy of labor and the sanity of man depend on manual work done under healthy conditions, but that art itself can never be strong and sane till the gulf which separates the artist from the mechanic has been bridged, and the

workman who makes the cup or the table has in him, though in a less developed and less conscious way, the same qualities which go to make the painter and the musician.

So much has been written and well written by William Morris and by Ruskin on this subject, and such an excellent paper has recently been printed in *Handicraft* by Dr. Denman Ross, that it seems superfluous to reiterate their sayings.

The pleasure of doing good work under healthy conditions, be it with a spade or with a sculptor's chisel, — the joy of a man in the work of his hands, — is not a mere passing satisfaction, but is an element in all sane life. Shall the majority of us tramp on forever, mere drudges, in the mine, or the factory, or at the office desk, in order that merely a greater number of men may live in these states, part of them in the oppression of luxury, and the larger part stunted and prematurely worn out by the conditions under which they live? Shall we go on forever careless of beauty, building rows of hideous houses, and amused by the even more hideous portraits and pictures in the daily press? Shall we forever be content to dissociate art from utility in our products, and even from life itself? In some respects we are inferior to the Kanakas and Filipinos, and the wild tribes of Bokhara, for they can at least make things which are beautiful without the aid of academies and the pratings of æstheticism; we are inferior to many of them in physical beauty, which the folly of civilized life, with its contempt for work done by the muscles, renders impossible.

It is too early yet to speak of our work at Byrdcliffe. When we have organized some small industries here; when we have proved that it is possible to combine with a simple country life many and varied forms of manual and intellectual activity; when we have made some furniture and woven some hand-made textiles which can hold their own, the writer hopes to be permitted to give an account of our doings. Meantime it is sufficient to say that we have acquired a tract of land in Woodstock, Ulster County, New York, situated on the southern slope of the Catskills, twelve miles west of Kingston-on-the-Hudson; that our locality was chosen, after a search made from the Adirondacks to the mountains of Carolina, for three things: its beauty, its healthfulness, and its accessibility; that we have arranged for a summer school of painting and decorative design; that we are prepared to take pupils in cabinet-making and in wood-carving; that it is our intention to make furniture of a simple kind, which shall be good in proportion, and to which distinction may be given by the application of color and of carving by artists' hands; that we intend to make a specialty of frames for pictures, which painters find to be so difficult and so costly to procure; that we hope to make a beginning of the truly democratic art of color-printing, by which work in colors of really artistic worth may be made accessible to those who cannot afford to buy easel-pictures; and, finally, that we will give a welcome to any true craftsmen who are in sympathy with our ideas and who will help us to realize them.

COMMUNICATION

Philadelphia, April 22, 1903.

To the Editors of HANDICRAFT.

Gentlemen: Several very excellent contributions to the current discussion of the Arts and Crafts movement have appeared in your valuable publication, but none, I think, that comes nearer to being a comprehensive statement of the essential truths involved than the one by Mrs. Dennett in the April number.

The universal acceptance and development of the manual-training idea in general education will do a great deal of good, of course (this, too, mainly in the moral rather than the technical or industrial direction), but it will not do everything.

It is the spirit of the age that is at fault. Our ideals of life itself are what need to be reformed.

Whether our work is done in schools or in factories, by hand or machine, it will never be done right until it corresponds to real and genuine needs of right-thinking people, here and now.

What possible use have we for most of the "things" with which our houses are filled and from which it is inconceivable that we should ever derive the slightest satisfaction, except in that perfectly vulgar form which accompanies the mere sense of possession? And could anything be more pitiful as a confession of industrial sin than the way in which we ransack every corner of the world to collect as curiosities the adjuncts of healthier and simpler lives than our own?

Why can we not learn the perfectly easy lesson that the homely, charming objects produced by peoples who live closer to nature than we do are more interesting than ours, simply because the life to which they correspond and whose needs they reflect is simpler and the relation between the needs and their satisfaction more direct ?

No, we need something more radical and far-reaching than the multiplication of Manual Training Schools. We need to readjust our ideals, and to cultivate juster and nobler conceptions of what the dignity and beauty of life consists in, and of what is best worth having and working for.

It was a very wise man who used to say that he liked to frequent the market-place at Athens just for the sake of seeing how many things there were that he didn't want.

How entertaining would he have found the New York or Boston of today, and how far it would go toward clarifying our esthetic vision and rectifying our aims and ambitions, if we could catch something of his spirit of self-poise and self-reliance !

LESLIE W. MILLER.

O BROTHER, we must if possible resuscitate some soul and conscience in us, exchange our dilettantisms for sincerities, our dead hearts of stone for living hearts of flesh. Then shall we discern, not one thing, but, in clearer or dimmer sequence, a whole endless host of things that can be done. *Do* the first of these : do it ; the second will have become clearer, doabler ; the second, third and three-thousandth will then have begun to be possible for us.

Thomas Carlyle

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THE article on Stained Glass announced for this number of *Handicraft* will appear in the July issue.

WORK is of a religious nature : —
work is of a *brave* nature ; which
it is the aim of all religion to be.

All work of man is as the swimmer's : a waste ocean threatens to devour him ; if he front it not bravely, it will keep its word. By incessant wise defiance of it, lusty rebuke and buffet of it, behold how it loyally supports him, bears him as its conqueror along. "It is so," says Goethe, "with all things that man undertakes in this world."

Thomas Carlyle

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THE cause thou fightest for, so far as it is true, no further, yet precisely so far, is very sure of victory. The falsehood alone of it will be conquered, will be abolished, as it ought to be : but the truth of it is part of Nature's own laws, co-operates with the world's eternal tendencies, and cannot be conquered.

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HANDICRAFT

VOL. II

JULY 1903

NO. IV

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While contributions are invited from writers of all shades of opinion, the editors must disclaim responsibility for the opinions of contributors

CONTENTS FOR JULY

STAINED GLASS

Harry Eldredge Goodhue

PRECIOUS THINGS

Mary Augusta Mullikin

REVIEW

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I. MOTIVES. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain.

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“It is only possible to answer for the final truth of principles, not for the direct success of plans.”



Brown Memorial, Emmanuel Church, Newport, Rhode Island
By Harry Eldredge Goodhue

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STAINED GLASS

By HARRY ELDREDGE GOODHUE

So much has been written on stained glass in America, that I cannot help feeling a certain modesty in daring to add another word, yet in this publication it would seem there was room for a study of the technical side of the craft itself and a comparison of the old and new.

In this country, windows did not receive any distinguished attention until a comparatively recent date, when the school of American glass was founded. Since then, however, wonderful progress has been made, and remarkable achievements in the new material have been placed in our churches; indeed, I fancy none of the Applied Arts have attained such popularity or been put to such varied uses. Picture windows by our best artists have quickly filled new and expensive churches; houses have been darkened by richly colored designs in hall-windows and transoms; Pullman cars and hotels have been filled with it; even bar-rooms have felt the need of it, and owners of small suburban houses, built to rent, have held out, as an extra inducement to tenants, the "stained glass" door and side lights. All grades of American glass have appeared, memorial windows in churches have brought their makers fabulous prices — by far the highest ever paid for

glass, while others (most of them, I fear) have been made at ridiculously low figures, at the expense of every worthy quality.

"Opal glass," as it is called, has become a fad with all classes, so that enormous factories are required to supply the demand. A very fair percentage of the graduates of schools of decoration have taken up glass-designing either as a profession or as a side issue. It must not be supposed that their training has adequately fitted them for it, for the occasional problems in windows for students cannot in the nature of things do more than merely interest them superficially in the opportunity. Years of apprenticeship would be required for understanding the craft sufficiently well to design intelligently for it.

But with us, since windows have become pictures, designs have naturally become pictures too, and success has come to those who could compose and color well, regardless of their inability to plan and work out the leading. Since there can be no doubt of the popular success of the new medium, it may sound paradoxical to speak of it as a decline in the craft, yet such declines have come to every art when it became popularized, and to those of us who have the love of stained glass craftsmanship at heart, it must appear a decline. The evolution of glass in America has brought with it a feeling of something mural, opaque, instead of transparent. Our most honored mural painter has found his greatest successes in memorial windows, and it is to him that we owe all that is best in our productions. Others, whose feeling and qualifications

were altogether mural, have discovered that drawing cartoons and designing for church glass was more profitable than wall-painting. A few carefully trained men have come over from England, but so tempting was the field that they quickly became engulfed in the desire to make pictures from a material not intended for pictures. Since the tendency has been to produce pictures instead of decorations, windows have been designed from the standpoint of the painter in the commonly accepted meaning of the word. The leading has been studied from the standpoint of the painter, who does not appreciate the value of hard lines, so that it has been reduced to a minimum, and hidden, wherever possible. The desire to get away from it has led to the employment of large pieces of glass, many of them too large for safety and exceedingly difficult to cut; and even when successfully gotten out by the cutter, not safe nor craftsmanlike, as a very slight jar or wind-pressure would be sufficient to break them. This fault (or shall we call it variance from the accepted methods of stained glass?) is again the mural quality which has gradually crept in, to the detriment of the craft. American glass, beautiful as it is in itself, is not fitted for the making of windows along the lines set for us by the great masters of the past. One often hears that its opacity softens the light and does away with the glare, and that the method of mixing, in a single sheet of glass, several colors from the pot, gives great variety of tone and color. This may be true, but why should we be afraid of pure color?

The men of the twelfth, thirteenth, and fourteenth centuries were not. The working with a limited pallet of deep, luscious, transparent color was their glory. With our glass its very opacity causes it to lose one of the most precious qualities of the old glass: the light comes through, but not the sun, to fill the church with gorgeous rays — to almost echo the window upon the floor.

The surface color of opalescent glass is most objectionable. At night, when the building is lighted, the lighter glasses stick out, porcelain-like, or ugly drabs and blues streak the white opal. All day long the exterior is marred; good stone churches have been literally spoiled by the disastrous arrangement of surface-colored glass filling the windows. Should not the architect or decorator consider his work in both lights? Half our churches, for instance, have an evening service. Is it well that half of the time their decorations should be at such a disadvantage? Real glass is not colored on its surface, and when seen at night resolves itself into soft darkness, the leads alone, catching the light at the soldered joints, suggesting that it is a window.

We often hear of American "opal windows" as mosaic. They are advertised so to differentiate them from the imported painted variety, but they are not thought out and built as a mosaic is — not nearly so much so as the old French windows are. The term "mosaic" is merely used to denote a window where the detail is drawn, not with a brush, but with leading. Leading is perhaps more perverted than any other side of the craft in our day. We

try to escape it, while during the best period a good half the effect in windows was due to it. They were loaded with leads which, with the many heavy bars, much heavier than we would use now, add the black which complements and sets off the radiant loveliness of the colored glass. We sometimes hear that the reason for so much lead in the old work is that at that time facilities were such that only small pieces of glass could be made at one time. This may or may not be so, but there would appear to be a much more fundamental reason than that: they did not wish large pieces in their windows. It was on the small bits of glass that the marvelous, gem-like appearance of the thirteenth century windows depended. In the large figures the pieces are still kept small; often the faces are cut up in a grotesque manner, not because it was really necessary from the workman's point of view, but because the artist in him felt the decorative value of having all the pieces of glass of a relative size; he felt as a designer, not a painter.

While on the subject of leading, I may cite an instance where a well-known American landscape painter was passing judgment on a "mosaic" window in process of construction. He objected greatly to the lead lines, and inquired why it was not possible, in these days of Yankee inventions, to produce a transparent cement that would hold the glass in place as well, and so do away with the heavy black lines. If this be the opinion of a good painter, what can we expect of public taste in general?

Evolution has carried us so very far that it would

be fairer to give the American product a name to itself, and not call it stained glass, for it is absolutely different from what has been understood by the term.

The reasons why and how all this has come about are difficult to analyze. The chief and noblest cause must be the enthusiasm of the best artists who have gone into the making of windows as a profession. Not perfectly understanding the old craft, they have invented their own ways and means to arrive at their desired results. Then we must reckon the lesser men, who have not thought at all about the cause of art, but instead have taken it up merely in a commercial spirit, seeing that the public taste required something else than the windows from beyond the seas. Possibly not much can be said for the foreign work made during the infancy of our industry. Abroad, instead of progressing, the craft has been at a standstill, bound by tradition and time-honored convention, which amounts to this: wherever a piece of plain glass is found, paint something on it, whether it be a square or diamond in a simple window, or a bit of sky behind a figure. This they have done conscientiously and well. We may feel the lack of color, or breadth in design, but the result is still stained glass. Not so here, and it is not to be wondered at that, with no traditions, we should have made so many failures. Let us hope that "The Society of Arts and Crafts" may help to hurry on the time when the Artist Craftsman is to appear. With a few exceptions, our stained glass has been in the hands of artists or

business men; the last, quick to take advantage of the demand, have supplied it by hiring the work done by the specializing system—one man to make the design, another the cartoon, still another, maybe, to paint the head and hands, and then handing the working drawings over to a factory method of production. Each separate worker is often an expert of ability, but such work can never stand like the work of a single individual.

Our windows, it is to be feared, have been made by men who have never seen or considered the buildings they were to adorn. Such must be the kindest conclusion we can hold when entering so many of our churches. How many instances are there where the glass-stainer has totally ignored his surroundings? A church may be Gothic, built by an intelligent architect, yet wholly ruined by its conglomeration of many-styled windows. The chancel may be adorned by an English window; another in the same style may be half way down the nave; one or two may be the very best of American work; but the majority are the regulation thing—ugly, ghostly, and all swearing at one another and at the church, no feeling of its style appearing in them; the decorative work clumsy, unrefined Gothic, and the figures classic; there may possibly be one or two windows unfilled; and one cannot help wondering what the much longed for “Artist Craftsman” would do if he should receive the commissions for these and go to see the church first, in order to have his design in keeping with the other work. Style is so rarely considered with us.

Our architects are usually conscientious men, and have produced churches full of feeling; why is it that our glass-stainers are not equally successful? Why should it appear that they have either not looked over the ground first, or else have done so, and gone back to their factories with the intention of making a window different from all the others?

The American process of plating is in itself, perhaps, the one thing in which we have discovered an honest trick not understood by the early craftsmen. When not overdone, it is successful; by its use, almost any depth may be given to a window. Of course it usually is carried to excess, as would naturally follow in the desire to produce naturalistic effects. If, for instance, a figure be plated down by fastening one, or several, pieces of glass behind the original piece, the rest of the picture, landscape or otherwise, must be covered still more to throw it out and give perspective. Therefore, parts of windows are positively black, the subject of the design forced up to its full value, or more, and the remainder must suffer.

Where only a few pieces are plated, an uneven surface is the result from the outside, which cannot but be ugly; but when done legitimately, the entire window is plated — the whole design cut double, so to speak. If after building the first inside layer, the part which the detail is painted upon, the craftsman waxes it up on an easel of clear glass, and finds that better color can be gained, he may choose his plating in reference to every single piece. Those that are well enough may be kept so by stopping

in a bit of clear or light glass, and those which are too light may be doubled in depth by adding another piece of the same glass. When every piece is doubled, the window may be glazed in one lead, — a wide one, which will take two thicknesses of glass, — and the result is one window, stronger than one thickness would be, and the valued effect of elaborate leading is not lost from the outside, as is the case when several pieces of glass of different colors are plated by a single sheet of one shade, which, to save expense, covers the dividing leads of the original window. To be sure, the method I mention is decidedly expensive, and in the majority of cases would not be practicable; but, done in the way described above, I can see no reason why it should be considered anything but good art.

If we study the old glass, the glass of Gothic days, we find what the medium was meant for, and those old monks who built the French cathedrals have left enough behind them to prove that they were indeed the master craftsmen.

In the windows of Chartres (I mention it because it is best known to the world as a complete storehouse of early work), if one analyzes the technicalities of glazing, it is easily apparent how the effects were obtained. The glazier there thought of three things — his design, his color, and his leading, the great factors upon which stained glass must ever depend.

The design must mean something, the story must be worth telling, and told so that all may understand the designer's intention. In their color the early

windows are nearly always suffused with a dominant tone,—blue, red, or green,—but always built of small, many colored pieces of glass. Where there is a considerable amount of any one color, we find that it is really composed of every variety of tint in that color. No two pieces immediately adjoining are of the same depth. The rule of warm and cold, light and dark, seems to give the luminous sparkle which never wearies the color-lover.

The method of painting these Gothic windows is totally different from that used to-day. Now we outline first, and then shade, either by scrubbing lights out of a water-color mat, or by laying on shadows in oil, but in the old work the painting is chiefly in outline, with no attempt to shade. When the artist felt the need of modeling, he did it in line, or if two tones were needed in the same piece of glass, the result was obtained by a “cross-hatch” — a much more direct way than a mat or stipple can ever be, as the open bits of honest glass show between the fine black lines, and give a free openness which is always satisfactory. In painting, as in all else, the old French masters appear to have used the most direct and craftsmanlike way of accomplishing the task. Why is it we moderns, with all the successes and failures of the past to look back upon, will depart from the true way, and invent makeshifts which cannot do the work nearly so well?

To explain more fully the process of painting, I show two cuts. No. 1 is the method used in the old glass. The black line is the lead, swinging

loosely around the points of the painted detail, making a simple piece of glass to cut and one not likely to break. Seen at a distance, the black paint used in outlining the ornament melts into and becomes one with the lead. No. 2 is the same piece



FIG 1



FIG 2

of design as it would be executed in American "mosaic" fashion. The difficulties of the form make it impossible to keep absolutely to the drawing; the care of mitering all the points quadruples the expense of the leading, and the result is not sufficiently satisfactory to warrant the added labor and expense.

No. 3 is a *tour de force* copied from a costly window, the work of one of our best-known firms.



FIG 3

Here is a piece well-nigh impossible to cut: only a very skillful cutter, a perfect master of his diamond, could have gotten it out, and that after many failures in the attempt. There are many of these pieces, one above the other, representing carving on the arms of a throne. The piece marked A is the difficult one, first to cut to the shape, and then to glaze without

breaking, and finally it is not safe, as but a slight jar or pressure would cause it to snap on the dotted line. Several of these pieces are already broken,

either in glazing, transportation, or when the window was set in position, as they are repaired with small "string lead"; evidently the maker found it too costly, even with his expert workmen, to try again. Now it seems to me that this sort of thing, interesting as it doubtless is, high sounding as the term "mosaic" may appear to us, implying the absence of paint, etc., is distinctly not craftsmanship.

We have in Boston one of the most remarkable examples of American work carried to the utmost limits of its possibility. Every bit of detail, barring the faces and hands, is in glass; each lead is apparently a drawing line; some of the female figures are arrayed in richly embroidered gowns; the ornament all in color bound with fine leads; every separate leaf and blossom of an elaborate tree is cut and leaded; the foliage cuts a jagged outline, yet the sky is unbroken except by lines which betoken clouds. To one who understands, the care and knowledge of the maker of this window commands the greatest respect; yet, as a work of art, it cannot be worth the enormous sum which must have been expended upon it.

With the use of American glass, with all its soft opaline tints, the painting of flesh has had to make a pace for itself to keep up. Dozens of different colored enamels are used to key the faces and hands to the required variety of color—shadows are purple, eyes blue, lips red. Every realistic effect of the easel picture is resorted to by the glass-painter, and that with no certainty that it will survive the test of time. We know that Sir Joshua's

attempts at Oxford, painted in enamel colors, have gone to pieces; we are not old enough as a country to know about our own work; but we do know that black and brown paint will stand for centuries. The use of enamel glass color is difficult and the result uncertain. One color will require more heat in the kiln than another before it will anneal to the glass. When sufficient heat is obtained for one, another may be entirely overfired, and disappear. I have seen a face painted to look very well before firing, yet afterwards, because of too much or too little heat, the colors were completely changed—some of the blues and grays burned entirely away, while the greens became livid. This sort of thing has been found most discouraging, and has tempted otherwise honest people to let the parts of the window painted in color go without the requisite amount of heat to make them permanent. The work stands for a time, and gives satisfaction until the bill for the window is paid, maybe, but the paint is not part of the glass, as it should be, and there comes a time when it scales off and must be repaired.

But it is not with the chemical properties of enamel colors that I wish to deal. Is it stained glass which we have made? If the majority of the moneyed buyers are satisfied with the work produced to-day, will they go on being so? Is there not already a suggestive desire for something else which betokens a reaction in public taste? We hear more and more of fine English windows being brought over to stand side by side with our own work. May not the aims of this Society help to

bring about an appreciation of the genuine, good, pure, transparent glass? Why is it that we cannot make windows like these old ones, which I believe we will all acknowledge are the best? I firmly believe that it is possible to revive the craft. By studying the old French work we may become imbued with the same love and respect for our material, and not expect it to attain the impossible. It need not be affectation or false art; the modern spirit could be kept; indeed, we can never lose it. It would be impossible for us to design with the naive mediævalism of the Gothic churchman, but we could put our ideas and beliefs together in a stained-glass way. The middle-aged ecclesiasticism and devout mysticism may no longer appear to give their charm, but they truly are not an essential part of the craft. We can still find subjects; even if there be lacking an absolute belief in the later legends of saints and martyrs, we still have the story of the redemption, which will prove a theme worthy the imagination of countless generations to come.

It is of common report that in these days we cannot obtain good colors in antique and pot-metal glasses (the trade names for that which is imported). This was true a comparatively short time ago. In looking at the old cathedral windows, the art of making colored glass would seem to have deteriorated from the twelfth century, which is the earliest glass to be seen used in glazing. Then the blues are deeper and more violet than in the thirteenth, and those of the fourteenth are still less good.

Later still, the sense of the original colors seems to have been lost entirely ; but now good glass is made in England, Germany, and France. I have seen two shades of German glass,—a blue and a purple,—which, when glazed together in one lead, have, at this distance, really seemed as good as the old.

Much, also, is said about the effect of time. It would not appear plausible to suppose that any chemical action could take place to alter the color in transparent glass ; the ravages of time do certainly add something. It was recently discovered at York that a very minute insect had been at work on some of the best windows, eating away the glass until the middle of all the pieces are so thin that it is a problem to know how to take them out for repairing.

I once had the good fortune to mount a scaffolding built against a French cathedral, and so examined the outside of an old window. It was covered with a vegetable growth resembling fine moss, which only with difficulty could be scratched away with a pen-knife, so that time has added a tone to the old work which it could obtain in no other way.

The mechanical side of the craft is almost too perfect with us. No piece is too difficult for the expert cutter, and with our variety of small leads, or some of the patented processes of floating metal between the glasses, nothing is beyond the ingenuity of our glaziers ; yet, with all its perfection and smoothness, the character of stained glass seems to have disappeared.

It must be set down to the prevalent unwillingness to understand what can be done, and the stubborn desire to do that which cannot, which has led us so far astray from the glorious craft of the past — the thinking from the painter's point of view instead of the architect's. Stained glass, after all, is but a part of the architectural scheme, and the true decorator must rise to that level, instead of making his own ideals, else we must continue to build in one way and embellish in another, and the arts must be at war, instead of peacefully progressing as in those days when the word "craftsman" had its most honorable meaning.

PRECIOUS THINGS

By MARY AUGUSTA MULLIKIN

IN an out-of-the-way church of a small Italian town, the attendant handed me an index of its contents, the "*cose preziose*" (precious things) in possession of the church. They were worth cherishing, these bits of carving and bronze casting, though their makers' fame has scarcely reached beyond their native town.

Suppose one of our present-day cities should be arrested in its development, as was the case with this Italian town, and should be preserved, with all its contents, as it now is, a spectacle to our descendants. Precious things! What do you own that you caress with word and look and touch?

Not long ago, I attempted to buy a bowl and pitcher for my wash-stand. Until then I had hardly realized the grotesque shapes and decorations offered us. Cheap and expensive alike were hideous. I was in a real quandary. Could I consent to see and handle daily, to grow accustomed and callous to such deformities? I compromised on a pitcher for drinking-water and a salad-bowl of "willow pattern."

Thus, at my home, we attempt to exercise a strict censorship over everything that enters our door. Yet there is an "open sesame" — the fatal words, "It is a gift." Opening some package we exclaim, "Wasn't it sweet for her to remember us?" Presently we ask, "What shall we do with it?" and the most courageous suggests, "Can't some accident happen to it?"

If you come into possession of a vase, for instance, caught in the plight of ugliness, why not treat it with the same courageous kindness you would a sick dog — put it out of its misery !

Perhaps you are asking, “Why should we be so particular ? Why not buy and give, and receive and furnish with and live with, just what the shops offer us ? ”

But the shops, you know, will furnish us with just what we demand. Do you remember the civil-war standard-bearer who, some hundred yards in advance of his regiment, responded to his Colonel’s call, “Bring back that standard,” with the retort, “Bring up your regiment to the standard ! ”

A small proportion of our time is spent in real thinking ; more time in doing ; but I believe with most of us the largest proportion of our days is spent in a more or less unconscious seeing, feeling, and hearing. And this receptiveness of the senses builds soul-tissue, just as food establishes the tissues of the body. Shall we take narcotics, opiates, and poisons in the form of sofa-cushions with “Gibson’s Widow” on them ; plates where painted fruits are more conspicuous and try to be more real than the luscious ripeness served upon them ; “Turkish corners” so crowded that they allow no room for would-be occupants ?

Furnish a room with lights and shadows ! I watch them walk with slow, majestic tread from morning to night across my *small, but spacious* floor. When these senses of ours grow keen to such beauty we will be free from “the tyranny of things” ; we will

“know how to appreciate art.” Money is useless in our hands until we have learned the standard of values inherent in Nature. A beautiful home is always within the power of one who can feel an absolute emotion of joy at the aspect of things so simple as lights and shadows. Otherwise, millions of money could only, as it were, raise the ugliness of one’s surroundings to a higher power.

Walter Pater translates a rule of Plato in some such words as these :

“If thou wouldst have all about thee like the colours of some fresh picture, in a clear light —keep the eye clear by a sort of exquisite alacrity and cleanliness, extending even to the dwelling-place ; discriminate ever more and more fastidiously, select form and colour in things from what is less select ; meditate much on beautiful visible objects ; keep ever by thee if it were but a single choice flower, a graceful animal or sea-shell.”

This is an old and well-tried rule which may well serve as a guide-post on the way to right living.

*FRANK CHOUTEAU BROWN'S "LETTERS
AND LETTERING"*

LETTERS and Lettering, by Frank Chouteau Brown, enters a field which is by no means new, so that it is not surprising to find in it some material to be found in previous books on lettering. The work of the old designers is of necessity included in any book on the subject which pretends to be at all complete. Mr. Brown has, however, presented much of this material in new forms.

The arrangement of the book shows much thought and study with a view to its usefulness in a draughtsman's library.

The numerous well-selected inscriptions illustrating the use of the old alphabets, and the illustrations in the text showing the designers' use of the modern forms in decoration, make the book particularly valuable to the beginner, as well as a convenient handbook of historic alphabets for the experienced draughtsman.

The text is little more than descriptive of the illustrations, with a short chapter of useful suggestions to the beginner.

A. B. LEB.

(Letters and Lettering: Frank Chouteau Brown.
Bates and Guild Company, Boston. \$2.00 net.)

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THE BIBELOT for 1903 is in all essential features a continuation of the Editor's preferences in literature as originally projected.

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William Morris

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AUGUST 1903

NO. V

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While contributions are invited from writers of all shades of opinion, the editors must disclaim responsibility for the opinions of contributors

CONTENTS FOR AUGUST

BOOKBINDING

J. Samuel Hodge

REVIEWS

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Principles of Handicraft

I. MOTIVES. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain.

II. CONDITIONS. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. ARTISTIC CO-OPERATION. When the designer and the workman are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. SOCIAL CO-OPERATION. Modern Craftsmanship requires that the idea of patronage be superseded by that of reciprocal service and co-operation.

V. RESULTS. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

“It is only possible to answer for the final truth of principles, not for the direct success of plans.”

HANDICRAFT

VOL. II

AUGUST 1903

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BOOKBINDING

By J. SAMUEL HODGE

IN technical descriptions, no matter by whom written, there is of necessity much that has been often said before. In this particular instance much of the matter of such a nature has been before printed in an article published in a volume of "Twentieth Century Cover Designs" and also given as part of a talk before the Society of Arts and Crafts.

Much emphasis has of late years been laid upon the importance of printing and bookbinding, but comparatively few realize the important part the craft has played, and in what comparatively primitive condition we might still be existing were it not for the treasures of the past which have been handed down to us through the medium of the craft.

Bookbinding, in the sense in which the word is now employed, began in the fifteenth century, although for centuries previous there were methods of handing down written impressions of passing events. Probably the first book was made by the Egyptians in the form of a parchment roll on a cylinder, with a spare sheet for a cover, tied with strings. It was not until about 1200 A.D. that the book began to take on a form akin to our later volumes, being bound from folded sheets or skins sewn together with rawhide bands, these being laced through oak

boards which formed the cover, which later gave way to covers of velvet, leather, and other material, often highly embroidered or embellished with gold and jewels.

In those days the binder was subordinate to the goldsmith or like artisan. Later, with the introduction of simple blind lines and impressions of wood blocks, his serious work seems to have commenced, and he soon became responsible for the whole binding. His work was crude at first; but, slowly advancing, it eventually attained such perfection that many of the earliest specimens of Venetian origin are still in existence in a remarkable state of preservation.

Early in the fourteenth century the Spanish workmen produced many fine specimens of tooling, or rather stamping. In the later part of the seventeenth century the art of gilding on books (which was first done by boot gilders as a separate trade) seems to have commenced. By the admission of some of the most skillful of these into the bookbinders' guilds, which had then been established, the two separate branches were combined, to the great advancement of the craft. Among the earliest binders of this period was Clovis Eve, bookbinder to Henry IV of France.

In England, during the reign of Charles II, the art made rapid progress both in tooling and design. Many of the books of this period were placed in bindings so rich and beautiful that it seems certain the value of the book itself was a secondary consideration. Beautiful embroidery may be found on many specimens of the seventeenth century.

With the advance of almost every other craft in the eighteenth century began a temporary decline in the art of bookbinding. Decorative masses were largely used, — realistic reproductions of birds and flowers, — which were entirely lacking in harmony or good taste, leading eventually to the adoption of a style in the other extreme — the Jansenist — characterized by an entire absence of decorative ornament. The amateurs of this period were more successful than the professional binder.

English workmen now began to imitate Le Gascon and other French binders, with the result that they forsook in a great measure their former style of binding, which, although substantial, was exceedingly dull and plain. The English bindings which followed show plainly the influence of the French, until the advent of Roger Payne, who displayed more originality than any of his English predecessors. Following him are many who have contributed greatly to the advancement of the art, so that today it almost seems as if it had reached its golden age.

It would seem invidious to draw comparisons between the binders of the present day, but I would be content to mention Cobden-Sanderson, who, by his work, roused such a spirit of emulation and brought about such a revolution in decorative design, that the work of the immediate past and the present will stand markedly out as the beginning of a new era. To his influence, also, may be ascribed the renewed interest felt among women, some of whom are doing work that reflects much credit upon themselves.

One of the earliest women bookbinders was Mary Collet, who bound a copy of the Evangelist for Charles I, and since there have been many who, by their designing, and to a far greater extent by their patronage, have contributed largely to the advancement of the craft.

This is but a very brief summary of the history of the craft, and what follows can be but as brief a description of the process of bookbinding.

Roughly speaking, the method of binding books has been much the same since the fifteenth century, the changes being mainly in the materials used. The coverings are of the same material, except that in many cases durability has been sacrificed for appearance. Neatness, precision of execution, lightening the weight of the volume, mark the progress of the art from the earliest to the present day. In considering bindings we usually, in our own minds, separate them as books for temporary use only, books for use only, and books for use and beauty combined. I shall confine myself to the general style which pertains to ordinary books, whether for use, or beauty, or both combined, leaving out entirely the methods of doing cheaply bound books and fads.

The book comes to the binder in flat sheets, containing from eight to thirty-two pages, which have to be folded over and over, generally using the pagination as a guide. After the sheets have been folded the piles of each different sheet are placed in proper rotation along the edge of the bench, and, starting from the end sheet of the book, one is picked up

from each pile until the title is reached, and there you have the complete book. This is termed "gathering." Then, holding the book by the upper corner, the sheets are rapidly turned over to see that they are in proper order. This is called "collating."

The book is then marked with a saw or pencil across the back, as a guide for the sewer. It is then placed on a frame called a sewing-bench, and the same number of cords as the book is to have bands are strung upon the frame perpendicularly. The end mark, which has no cord, is called the kettle stitch: the thread is passed in there (the end being left to fasten to), then out and around each of the cords and back again through the center of the fold until the last mark is reached. The same process is repeated, fastening each time the end is reached, until the last sheet of the book has been sewn on. The book is then cut down, leaving cords about three inches long on each side. The first and last sheets are then frequently whipstitched or overcast. The book is now ready for the forwarder. It is found that the sewing of the book has swelled it unduly, and it must be hammered to reduce it. The end leaves, if they have not been sewed on with the rest of the sheets, are now pasted on, and when dry the book is ready for trimming. The most common way of cutting today is by a machine in which a long, heavy knife with a shearing motion descends upon the compressed book and cuts from it all projecting beyond the clamp which holds it firmly together. Another method of

trimming is with the press and plough, the press lying across a tub, so called, which is an oblong box that catches the shavings, with a raised frame at each end on which the press rests. A book is placed between the cheeks of the press, with the amount to be trimmed above its level. The plough has two pieces of wood on edge for sides, with a screw and guides running through them; the knife is fastened at the bottom of one of the side pieces, and it is pushed along on the surface of the press between the guides. The knife, which is pointed, cuts as it advances with the turning of the screws. This method, though slow, is in skillful hands quite accurate, and does not involve much outlay. It has, nevertheless, been almost wholly discarded in favor of the cutting machine, which does the work as well and more quickly.

The book being cut the back is glued, and when partially dry is rounded by hammering. It is then placed in a press, which has sharp beveled steel edges, and the sections or sheets are hammered sidewise from the center to form the joint. This joint is made as large as the boards are thick. The process is called backing. The boards are then cut to a size which allows them to project beyond the edge of the book, the size of such projection being determined by the size of the book. We now come to the decoration of the edges. If they are to be of gilt they are put into a gilding press which lies horizontally across a tub. The edges to be gilded are uppermost, between beveled boards. They are then scraped with a steel tool, in the same

manner as wood is scraped, then sandpapered and prepared with gum and chalk, or other substance according to the nature of the paper, for the gold. The sheet of gold is laid on a leather-covered cushion and cut to the proper size with a gold-knife, and picked up with a tip or frame. The edge is brushed over with a size made of white of egg and water, and while wet the gold is laid on. When partially dry a sheet of smooth paper, waxed on the upper side, is laid upon it, and an agate burnisher rubbed over it. This process is called "laying down." It is again left to dry, and when there is no danger of the gold rubbing from dampness, it is rubbed over with beeswax, burnished with a blood-stone and finished with an agate.

If the edge is to be tooled, it is done before the book is taken from the press, the method being the same as blind-tooling on leather.

The boards are now laced on. This is done by making a hole with an awl in the board, about one-half inch from the back edge and in line with the cords, and another from the other side of the board, about one-half inch from the hole previously made, so that the cord (which is pasted) can be passed through the first hole and out again through the second. The end of the cord which projects is cut off and the lump made by the holes and cord is hammered down. Then, if the book is to be done with a tight back (i. e., the leather applied directly to the back of the sheets), the book is washed to take from it the superfluous glue and then headbanded. This is the familiar little silk finish at the point where the leather

on the back and the edge join. If the book is to be bound with an open back, it is washed off in the same manner, then glued, and a lining of some stout paper put on. If there are to be bands of leather, the book is spaced or divided and the bands stuck on. The book is now ready for the leather.

The leather is cut out larger than the book by the amount desired on the inside, or what it is actually necessary to have for strength. The material will, of course, be very varied; as, for example, in my own experience, from crocodiles to human skin, and from cheesecloth to the finest brocaded silk — all with their own peculiarities, which can be learned only through repeated experiment. The leather cover is pared with a sharp knife, so that the turned-in edges will not be clumsy. This process, as many know from experience, is one of the stumbling-blocks to the amateur bookbinder, but that should not dishearten him, since professionals find it often quite difficult.

The next process is the covering. The leather, after being pasted and allowed to soak, is drawn on, the corners of the turn-in are cut off on a bevel, and the projecting leather turned in. A sharp bone folder is used to rub down the turned-in leather, and to square the edges. A stick to fit the raised bands is then rubbed across the back, and the leather which projects over the headband is rubbed down over it, so as to be square with the edge. If the book is only half-leather there are corners to pare, paste, and put on; then the paper sides, which are commonly glued on.

This brings us to the inside of the cover. If there is to be a leather joint, the strip must be pared very thin its whole length and then pasted in. The panel is next cut out, leaving the proper squares or margin of turned-in leather. If paper or silk is to be used, the panel is filled with pasted paper, but if there is to be a double of leather, the edge of the turn-in and the edges of the piece to be put in must be pared so that when they come together there will be no ridge, but the two edges of the leather will be as one piece. If the fly-leaf is to be of silk, the edges of the silk must be turned in on a piece of paper the same size as the book and then glued down on the fly-leaf. The book is now ready to receive the finish.

The first thing in finishing is to see that the book is clean and free from paste; if not, it must be thoroughly washed with clean water. Then, if markings are necessary as a guide for the tooling, they are made with a small sharp-edged bone folder, or, if it be necessary to blind in the tools also as a guide, that is done. If the cover be levant or morocco, it is washed with vinegar to keep it moist; if a calf cover, it is also washed with a paste water for a filler and afterwards with size of gelatine. A preparation of white of egg or albumen is now put on. If the amount to be prepared is small, it is put on with a camel's-hair pencil; otherwise it is applied with a sponge, and often a second coat is necessary. When almost dry the surface is greased with a piece of cotton saturated with olive oil. The gold leaf is then laid on with a piece of cotton and

pressed down. The book is now ready for the tooling.

The tools having been selected are placed on a gas stove to heat. Here experience must be your guide. As a general rule a low sizzling heat is best, but it is impossible to say just what heat is necessary until your particular piece of work is before you. If it has dried a little more it needs more heat, and vice versa. The heat of the tools will also vary with the material; calf, for instance, needs more heat than levant or morocco, and new stock less heat than old. The right heat having been attained the tool is placed upon the binding, the impress of which is visible through the gold, and pressure enough is applied to impress the tool solidly into the leather. If the heat and pressure are just right the superfluous gold may be rubbed off with a cloth or piece of rubber, leaving a perfect reproduction of the face of the tool on the leather. If the gold rubs out of the impression it is because of one or both of two things, viz., the tool was too cold or the preparation was allowed to dry too much. In either case the process must be gone over again. If the tool is too hot the cover will burn and the gold will be dull. After the tooling is done the book is washed off with benzine to take out the grease, and then polished with a hot polishing-iron. The book is next put into press between sheets of tin for from ten to twenty-four hours, unless, as is oftentimes the case, the client desires to get the book while he waits.

If the book is to be "blind-tooled" (i. e., the impression worked in without any gold) the prepara-

tion is left out and the book simply washed with water to clean it. Whatever marking is necessary is done, and the impressions are made on the leather in a moist state. In this case, however, one impression is not enough; the tools have to be worked in again and again until a satisfactory result is attained. The tools are used rather cool at first and the heat gradually increased. Here again experience must be the guide. Some leathers work well almost dry and others need to be moistened frequently. If the design is intricate it is often worked first on paper; the paper is then laid on the book and the tools worked again over the paper, the impressions going through to the leather. This avoids liability of error on the book itself.

Now as to design. Some have said that the decoration of the cover should be an index to the contents of the book; but few, supposing a study is made of the contents, would have the same mental impression to transfer to the outside. The most that is accomplished is to typify the period and the general tone of the work by the style of decoration. Every task brings with it new problems, and there is always a feeling that there is something particularly suitable for each piece of work. The problem is to find it. Thus every new task which comes to the binder is one which calls for individual consideration; first comes the style of cover, which must be studied in view of the decoration desired (for the two must blend), and then the execution, ever having in mind the effect of the finished production.

But all this has been done better or worse for gen-

erations, and the demand now is for originality. For that there is no school. Often a workman will find that something which he has fondly thought his own creation was produced years ago in nearly the same form.

In the process of binding an ordinary book, without going to anything beyond, there are few workmen today who can successfully carry out from start to finish the methods here described. Today subdivisions of the work have subdued the ambition of the workman to excel in everything, and in place we have experts in particular branches alone. Speed is the primary object, and as the result we have a system whose only commendation is its cheapness. This, in great measure, is the result of the public desire to get something for as near nothing as possible, combined with the competition of the employers, who are in most cases ambitious to turn out quantity rather than quality. Sometimes the client himself, by limitations as to color, design, or detail, unconsciously stunts the ambition of the workman, leaving him no scope for taste or imagination.

Money alone cannot produce a beautiful book. There must be love of the craft and of books, understanding of the fitness of cover and decoration, and liberty to exercise whatever artistic faculties the workman may be possessed of. The question of blending the color of a binding, and the hangings of a library may be important when the effect of the room as a whole is considered, but is often disastrous to the book. The workman, in order to fulfill his highest possibilities, should be given a reasonable liberty

in matters of color, style, and decoration, and should not be cramped in money, for things of beauty have no price. Above all he should be given every encouragement possible, that he may persevere to do his part to make this period one when the craftsman was in his prime.

Much stress has of late been laid upon the fact that but few of the present day workmen have a knowledge of more than one branch of their profession. Some of the reasons which contribute toward this specializing of the branches of bookbinding, which affect no doubt many other crafts, are worth considering, even if some of them are not such as are possible to remedy.

Commencing with the school days, we find the future bookbinder going through the same course with the boy who will later enter a college. He is taught many things of no practical value, to the exclusion or neglect of others essential for the boy who is to enter the workshops to labor at the bench.

He graduates from the grammar school, and the parents, anxious to give him all possible chances on his entrance into business life, send him to a high school. No doubt all he acquires is good, but by this time the boy has grown almost to manhood.

As a financial investment he is worth almost nothing when he enters a shop to learn a trade; but he is given a small salary and now begins to learn, problem number one presenting itself. The necessary but monotonous repetition of simple tasks offends him, and he wants to do other things or the same thing in other ways, and those whose duty it is to

teach him find that by reason of his age he is not amenable to discipline.

The next difficulty which presents itself, and perhaps the most serious, is one of finance. Having started with a small salary, and often, for the reason above stated, making but little progress, the boy still believes that after he has passed a short time in the shop his salary should be increased. If he asks or demands an increase and gets it, the employer finds, in order that the boy's services may be made remunerative, he must be kept at certain kinds of work which can be quickly learned, and so earn the increased salary insisted upon : and here commences his life work, the monotony of which cannot be relieved because there will be no true ambition, only a love of gain. This applies to a majority of the workmen growing up at the present time.

Here and there may be found an earnest worker, not content with superficial knowledge, whose heart is in his work, and who by his industry makes himself a thorough workman. Such a one by fortuitous circumstances or plodding industry, eager to accomplish something in the business world for himself, seizes his opportunities and passes from the ranks of the employee. He learns that he can accomplish nothing alone, so he becomes an employer. If successful, he reaps the profits of his experiment ; if not he returns to the ranks from whence he came.

But now, having given all his energy and whatever capital he may have had, in order that he may earn a reputation for himself, not only for the work he has done but also for the instituting and conducting

of a successful business (this latter part not being one of the arts but one of the great essentials), he finds himself judged by a totally different standard, both by the philosophical and by his former associates, his fellow-workmen.

As a workman he was deemed worthy of encouragement; as an employer he is regarded as one who must of necessity have ceased to love his work; as one who is simply living upon what profit he can force from those who work for him.

The proposition of profit-sharing with his employees is now suggested. It might be considered seriously were it coupled with a proposition that the workmen should also share the loss when such ensued.

If the condition were possible where the workman could get all due recompense and recognition, the whole system would have to be changed and every workman be his own employer; or the employer would be simply the agent of a combined body of men, having at stake the success, financial and otherwise, of the business and sinking all ambition except that of the workman.

This condition might be possible were all workmen ideal; but we have a large majority who are neither fitted by nature or education to lead or to plod alone, many of them thinking of work as a repugnant condition forced upon them by the laws of society.

This is the condition today, and just as long as work stands as a means of livelihood only, just so long will it be work and not play.

In all probability there is nothing new about this condition except what may be expected from a natural development which is ever present. A return to the system in vogue in the middle ages would be no remedy, with such natures as we have inherited, were it even remotely possible. That being out of the question, the next best thing seems to be to take the conditions as we find them, holding up the best of the present as examples, simply ignoring those which are positively bad, cultivating an appreciation of the good things of our present existence, discouraging so far as possible the custom so prevalent of decrying the efforts of our present-day artisans and so subduing their worthy and growing ambition.

Honest criticism is to be commended, but we are not honest when we look only at the dark side of human existence, neglecting entirely the bright side, which can do so much toward simplifying our daily life. What appears to be most necessary to cultivate at the present time is the appreciation of all that is good, whether it be the product of the factory, the example of work from the hands of the loving artisan, or the beautiful in life or character. Having gained and taught a desire for all that is good and that only, then that which is now so reprehensible will of necessity pass away, perishing from lack of demand or encouragement.

Such a training would start with the child, growing with it to maturity, so that we might have a coming race who could see beauty in a rain-storm as well as in the bright sunny day ; who would be

grateful for having had a loving friend, instead of mourning his loss ; and who, instead of regarding this world as a place of tribulation into which they were forced without any choice, would look upon it as a privilege to be enjoyed as long as permitted.

The production by hand of those things which are now well and suitably made by machine, because of any sentimental reasoning, should be discouraged, and attention given rather to those things which it is impossible, or at any rate impracticable, to make on the machine, striving to make them by hand so perfectly as to leave no excuse for machine production.

We must recognize the fact that the machine does fill many a gap, "even though it has no power of expression," and that many a home is made brighter by its productions. The only excuse, in the writer's opinion, for such work being done by hand is that much of it is done by those not forced to it by necessity, who do it simply from a love of work.

The feeling of some people that they would rather have an article made by their own hands, even though it costs more and is not so good as if it were purchased, should not be carried into effect in workshops where young people are to be trained in a profession from which they are to obtain a livelihood. They should be taught the value and capacity of the machine, — in fact, the absolute necessity of it today, — so that when they go out into the world they will not be handicapped, but will realize that in many cases hand work commences where machine work fails.

REVIEWS

THE second book in the Artistic Crafts Series published by D. Appleton & Co., deals with Silverwork and Jewelry from the standpoint of one trained for the craft as an amateur rather than that of one steeped in the common shop traditions. This gives a freshness and simplicity to the book which is delightful, and makes it of special value to students. It seems unfortunate, however, that certain subjects might not have been more carefully presented. In Chapter IX, for instance, three methods of making spoons are very briefly described; but in each case the handle and bowl are made separately and soldered together. The novice would naturally assume that spoons were always so made, while as a matter of common practice well-made spoons are hammered entire from one piece of metal.

In spite of such shortcomings the book is of great value to the beginner and contains many hints which would require a long search through other volumes to unearth. The spirit of the writer, as shown in Mr. Wilson's preface and introduction, and throughout the book, is so truly that of the craftsman and artist that one easily overlooks things that might otherwise be criticised.

Mr. Lethaby's introduction deserves a wide reading, containing much valuable advice to the amateur worker.

Photographers who wish to do the most intelligent work, based upon a thorough knowledge of the tools of their craft, will find much of value and in-

terest in the little treatise on Photograph Lenses, written by Conrad Beck and Herbert Andrews, two practical lense-makers. The book is amply illustrated with numerous diagrams and half-tone illustrations showing the effect of different lenses.

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VOL. II SEPTEMBER 1903 NO. VI

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While contributions are invited from writers of all shades of opinion, the editors must disclaim responsibility for the opinions of contributors

CONTENTS FOR SEPTEMBER

STAINED GLASS

Sarah de St. P. Whitman

LEATHER AS A MEDIUM OF ARTISTIC EXPRESSION *Annab C. Ripley*

Illustrated

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I. ILLUSTRATION OF CORDOVAN PROCESS.
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HANDICRAFT

VOL. II SEPTEMBER, 1903 NO. VI

STAINED GLASS

By SARAH DE ST. P. WHITMAN

THE matter of stained glass windows has such a profound and varied interest, the use and development of stained glass has so much to do with some of the most serious æsthetic conditions of modern architecture, that I rejoiced greatly on seeing a contribution on the subject from Mr. Goodhue in the July number of *Handicraft*; and because of my interest in his essay and in the subject of which he treats, I venture on a brief discourse which shall be in some sense a rejoinder. Yet as all topics are best studied and understood along the lines of their rise and development, (as one is thus enabled to trace more justly the laws which have governed and directed their growth) so it would seem well to begin with the beginning of the æsthetic recognition of glass, and reach, by a brief survey, the point of Mr. Goodhue's departure. For one cannot compare one period with another period without knowing the conditions upon which those periods have been based, the relative knowledge applied, the quality of the material employed, the level of artistic feeling and perception, and the traditions, as well as the motives, which are the living factors in the work. Perhaps, indeed, no manufactured product has given such delight to man as glass: glass, the result of

what was primarily one of the simplest and most accidental of chemical products ; for in the life of the race, on how many a sandy beach has a rude fire been built of sea-weed, which uniting chemically with the sand has surprised the savage by a product unknown before — hard, glittering, semi-transparent, capable of resisting sun and wind and water. We realize how early this first undeveloped knowledge must have been made known, when we find set forth in very remote Egyptian drawings, the perfected crafts of glass-blowing, and the use of the very methods and tools we employ to-day — though to-day, indeed, we are no longer in possession of some exquisite processes in regard to varied uses and properties developed in glass in those forgotten times. The secrets of making ductile glass — malleable glass, glass almost as hard, and no more brittle than stone — have been long lost and appear to be irrecoverable. The Greeks and the Romans found very precious uses for glass which was in many ways akin to the glass of American manufacture ; bowls, chalices and little bottles of cunning device are still preserved to testify to a lovely art, while intaglios were cut in glass of excessive hardness, with almost the same quality of elegant and delicate finish as in sards and amethysts. Thus in the æsthetic life of civilized man glass held an early place ; but, so far as is known, was not thought of as a means for the transmission of light ; and it is not heard of as employed in windows until sometime in the third century, in a church in Rome. From this period, it is very difficult to trace the

progress of glass as used to give light or decorative effect in interiors; but among the many methods in which it was employed for this purpose, we find tinted or stained glass, of varied and of very beautiful coloring, used in Arabian churches, set not in lead, but behind delicate mullions made in plaster—upon and through which, the various colors of the glass shine with a peculiar charm.* But all that may have been done to beautify interiors by the use of glass, clear, colored, or stained in whatever way,—all was but a prophecy of what was to come with the great Gothic movement; which gave, as we shall see later, unique opportunity for a new and perfect result.

Whatever may have been done in other countries, it seems clear that the first serious step towards importing the art of glass-making, was taken in France, about the sixth century; when a little company of Greek workers in glass were brought over and established as a colony for its manufacture, in very many towns. Long afterward, perhaps two or three hundred years, members of this colony drifted to Venice, and there began to develop their craft under new and stimulating conditions; for they found a people sensitive to æsthetic beauty and the Adriatic lying before them like a dream of light and color. But in France the development of the craft of glass-making was more austere, owing, one may venture to believe, to those deep, strenuous influences which work in generations of artists and

* Examples of this work may be seen in the Museum of Fine Arts in Boston.

craftsmen at the beginning of every great æsthetic movement. It is justly said that no supreme development of a great new order was ever so brilliant, so unique, so brief, as that achieved in the Isle of France; when in two hundred years were built all the "Great Eight" cathedrals (including the solemn apse of Beauvais) as well as that lovely company of Gothic churches, large and small, which all over France were kindled like so many fires, and remain as monuments of human love and faith. Mr. Goodhue speaks of the "old monks who built the Gothic Cathedrals"; and we may believe that many a monk in his cell contributed diligent study, or religious zeal to the great flame of energy then rolling up into a mighty engine of creative impulse; — but we must remember that in those fiery moments came architects such as were not known before, nor after; — capable of inventing a wholly new principle in architecture, of leading intimations derived from the Romanesque order, to their rich fulfillment, and of expressing in stone religious aspiration as it had never been expressed before. The deep relationships between music and architecture have been long admitted; and one may say of the musical composer in Browning's poem that he represents in music what the architects of the twelfth century represented in building "when out of three sounds he framed, not a fourth sound, but a star." With the architects, and aspiring to help them, came the bishops and prelates and laymen, came the rulers and kings, came the philosophers (as when Vincent de Beauvais gave schemes for the rose-windows),

came the great common people ; until finally, mementoes of even the willing oxen were wrought into gargoyles for the Cathedral of Laon. These were some of the living elements which conspired together to make the great Gothic period. The glass of this period was one of its most distinguishing and distinguished features. To begin with, the gray stone which was used, within and without, as a building material, gave the most perfect wall possible for the setting of colored glass, while the richly elaborated mullions of the windows furnished almost endless opportunity for those conventional traceries in which were embodied allusions to the heavenly hierarchy, to historical or traditional events, and to the daily life of the people. As Mr. Goodhue has said, the windows of Chartres are perhaps the best known : but still more are they significant as belonging to the best period, and as being an almost unbroken series which though often menaced was never destroyed. They indicate, more perfectly than those of any other cathedral, an order of arrangement : all the lower windows dark and rich in color (save for an occasional lovely "grisaille," made of small fragments, and painted in many forms of diaper work to give variety to the surface ; in the clere-story very large pieces of glass are used for flat, conventional figures, while the lovely Rose is pale, and ranks as perhaps the most elegant and highly-wrought of all the rose-windows of France. If at Chartres or Amiens one gets leave to climb within reach of the rose-windows, one finds that much of the glass used there was of a rough, almost

jeweled thickness, very irregular in surface, and made to seem still more rich, by being heavily matted, and set into lead almost incredibly broad. Every inch was therefore greatly enhanced in effect; and at Reims, where the rose is the richest and most varied in color, this method must have been used at its height; for there one finds large sections where the effect is more like lead pierced by color than color encircled by lead; while to all this richness of lead and matting, is added the accumulation of dust, doubtless the dust of centuries.

It is probably true that at Chartres one could learn all that is best in the treatment of glass in the twelfth and thirteenth centuries. Nevertheless it is from this point that the French glass-workers began slowly to decline in the sincerity and purity of their work. Some of the stained glass in Germany based on the principles derived from France, and a few in England at a later date, had fine echoes of the best things; but in France herself the coloration of windows became poor and weak; the lead grew to be less and less considered according to craft-traditions, while the painting in cross-hatch, and, even in large thin washes, grew more and more to be a method employed to produce florid and vulgar results. As Mr. Goodhue has said, the decline in glass as well as in craft was very great, and the so-called antique glass and pot-metal was for many years made of so low a grade that only lately could one again obtain these glasses in pure tones. Very recently, together with decorative work in other ways, Edward Burne-Jones and William Morris

revived the craft of stained glass in England, and Burne-Jones made many charming designs on a semi-Gothic basis, which were rendered in antique glass, very much restored in color and quality. I have always thought that a little square window by Burne-Jones, which may be seen in the Baptistry of Trinity Church, Boston, was perhaps the most perfect illustration of his work in glass. The subject is Solomon instructing the young David in the building of the Temple. The color in this window is very beautiful, and the composition singularly elegant and harmonious. The figures are drawn in the semi-mystical manner so characteristic of their author, and the method of painting the shadows and details is quiet and restrained, so that the mass is kept very flat. In work within the lines of Gothic tracery, Burne-Jones often showed a slightly flamboyant or half grotesque manner of treating details, but here everything is sustained within severe lines, and the effect both in line and color is elegant, simple, and full of religious feeling.

It was perhaps just at the moment when this little revival had its place in England, that there occurred in America one of those chance observations of certain effects not specially noted before, which opened the door to experiment, and led to the discovery and subsequent development of a new form of stained glass, in which it was possible to attain an infinite variety of tones in the same sheet, together with a variation, if desired, of thickness also. The so-called opalescent glass derives its name from the fact that by the use of certain chemical sub-

stances, the glass, whatever be its color, has that quality which is in the opal, of showing a spark of fire where the sun strikes upon it at a certain angle; and when this happens in connection with a large surface, where it can be more radiantly expressed, there is a magnificence of effect never seen before. The variation in thickness gives opportunity for selection of dark or light pieces, large or small, in which the variation of shade being a quality in the glass (according, that is, to whether it is thick or thin), the variation has a purity of tone which cannot possibly be obtained by any process of cross-hatching, stippling or matting, in all of which processes one obtains depth of tone by the use of pigment, and at a cost of destroying to a sure degree the essential color of the glass itself.

The manufacture and use of jewels is also a large factor in American glass, as they have many legitimate uses in the making of windows, and give brilliancy and a highly decorative value to the work. White opal glass also is a wholly new and very beautiful addition; for by the use of white opal it is possible to make again the old grisaille windows, with a loveliness yet more varied and enduring; as a thin white opal glass takes the place of clear sheet prepared with an acid, jewels can be used at the intersection of the quarries and the border made with a delicate string-lead strengthened and enhanced with a richer leading wherever the construction makes such use necessary.

It is here that the "Artist Craftsman" sometimes so-called (I do not think this modern term a good

one, for the true artist or master has always exercised supreme and directing impulses towards the expression of the Beautiful in its infinite forms, and the true craftsman has always proved his art by the nobility and excellence of his craft; and they will, I doubt not, continue to do so),—it is here, that the Master, in collaboration with the craftsman at the benches, has the opportunity to express those “nuances” of treatment, which constitute what we recognize as the sentiment or feeling of the work. He has a deep perception of the work *as it is to be*; and the cutters and glaziers recognize this ideal, sympathize with it, and endeavor to express it, for only under such conditions can great results occur.

But perhaps it is best here to take up, one by one, the criticisms of Mr. Goodhue, of work done in American glass, a glass full of opportunity for expressing beauty both new and old, but so recent and so little understood that it is capable of the gravest misuse; in order that by virtue of the rejoinder one may perhaps find more points of agreement than are at first apparent. Two or three terms used by Mr. Goodhue with a new application are at first confusing. He speaks, for instance, of the objectionable “mural feeling” in the making of windows in America. Now most of us have always been accustomed to use the term “mural” as it is used by architects, and that is understood to be keeping in a decorative window the quality of the *wall*, as regards flatness and the requisite strength. A window which has its figures elaborately modeled,

or employs forms which involve perspective treatment, would sin against the "mural" traditions by carrying the eye beyond the line of the wall. It must be that Mr. Goodhue in thinking of the mural painters has transferred some of their sins in too highly modeled work on the wall, to the windows as well, and called the defect *mural*. But surely the old definition still holds.

Again, what Mr. Goodhue says of the production of "pictures instead of decoration" points to that mistaken effort in the use of a new stained glass, so rich in its possibilities, so varied and suggestive in its effects, that the first manifestations of its use, in any hand save that of an achieved artist, must lead to abuses and misconceptions; but it is not in the glass itself, but in its use. The hard constructive line must always be, in stained glass, the designer's mainstay for his work. It is that which gives efficacy to conventional treatment, and enhances the value of the glass by contrast and by stability. (Witness the result in Mr. La Farge's "Battle Window" in Memorial Hall Cambridge, done in his early manner, and recalling all other great work in stained glass. A window which Phillipe le Bel and Jean de Berry would have understood, though its conventions are so different from theirs.) With these constructive lines established, smaller lead can be used to advantage, where neither the drawing nor the construction need to be emphasized; but where variety in the tones employed gives a fuller and more significant scheme. It may be well to mention in this connection a

mode of treating small windows where the fragments of glass are also very small and the infinite variety of tone and thickness in these morsels of opalescent glass lend themselves to a rich mosaic effect. Here the guiding lines of the composition are established in string lead, and the minor pieces of glass are laid one against the other, in mosaic fashion, and the irregular spaces are filled with lead poured from the lip of a cup, which flowing around the fragments, leave the surfaces free, and make a substantial backing of lead at every point.

The so-called process of "plating" (an invaluable method of adding to the depth and richness of one piece of glass by glazing another piece on top of it), Mr. Goodhue calls the "one honest trick not known to the early craftsmen." This new source of beauty and utility could not be a "trick" if it were honest, and could not be "honest" if it were a trick. I think, therefore, that those who are interested in good and beautifying processes wherever found must be allowed to consider the method of "plating" a legitimate contribution to the glazier's craft. It also enables the designer to work with a fuller palette, and thus to reach more subtle and enduring results. Complaint is justly made of the indifference shown hitherto in regard to the effect of opal glass on the outside walls by day, and inside, at night; for where the new glass is used in cheap commercial work very scant attention is paid to these purely æsthetic questions. But it is assuredly necessary that a window made in any degree of light tones should be thus studied,

and it is only a matter of careful adjustment by means of which the windows in the outer wall are made agreeable by day ; while by night the windows on the inside, instead of having the irregular and eccentric look that is so objectionable, can be rendered wholly agreeable and often give the effect of a fresco, which is generally much preferred to the dark, empty spaces which the earlier windows leave in their places by night. Just complaint is made also of the treatment of the heads and hands as seen in American work. The true key of color, the true conventional note in the flesh is seldom expressed, owing to inexperience, and the difficulties imposed by a richer medium than the transparent stained glass furnishes, and which involves a larger study than time or experience has yet allowed. I do not quite understand what genuine work in American glass Mr. Goodhue complains of as using " shadows in oil ; " for the genius of the new glass is its freedom from any treatment whatever with paints or glazes, the deeper tones being obtained by plating one piece of pure glass upon another piece of pure glass till the desired effect is reached.

It is a just complaint that in many churches to-day we have what has been called museums of stained glass ; examples drawn often from sources as diverse as Gothic and Romanesque, and executed by English, French, German and American craftsmen, with the treatment corresponding to all these different methods and manifestations. Ecclesiastical style and its maintenance is destroyed, of course, in

the windows of any church which does not demand, in the first instance, that the decorative style of the windows shall correspond with the architecture. Yet architects themselves are very often indifferent to these sins against the order of the church; nor do we find in the colors used in the interiors any very grave consideration of the essential relation in tone and color-scheme that the walls must surely bear to the stained glass windows which will inevitably ensue. That noble gravity, of which I have already spoken, in the gray stone of the French cathedrals cannot indeed be hoped for in the little churches so rapidly multiplying. But the beginnings of beauty lie in perfect simplicity; and a rough white mortar wall is not improved by a cheap fresco. Rather in its honest innocence from pretense, it furnishes opportunity for Christmas green or Easter lilies or one little memorial window, to count as a decorative effect of a really high order; and it is by such realizations as these that one hopes and believes that before long the pretentious and false art forced upon us by commercial enterprise will be left to its legitimate decline.

As I think I have made evident, this brief rejoinder is based first upon what seems to me — though I am quite sure Mr. Goodhue had no such intention — a not wholly just criticism upon a new and very rich contribution in the shape of glass of a new form of excellence. It would appear that he has been led to condemn the material and its possibilities, because of the inferior purposes to which it has been sacri-

ficed. For what are the facts? The first experiments in the making of opal glass were made only about thirty years ago. The number of serious artists who have legitimately used and developed it is very few, and they have been obliged to invent new craft-methods to suit its capacities; while the commercial opportunity was seized upon and enlarged by clever business firms who recognized the love of novelty, in our young, ignorant multitudes and made of the new product a terrible form of "Art Nouveau." Is it then quite fair that the beginning and strivings with a new element of beauty in an alien air should be brought into contrast with the glorious fulfillment of the supreme decorative impulse of a great nation inspired by a universal religious impulse, and, as I have shown, working towards the Gothic epoch for many hundred years? Once more, Mr. Goodhue asks why it is that with the perfect art still visible in the stained glass windows of the Gothic revival, the artists and craftsmen of to-day, who alike with him behold and adore these windows, are not willing to follow their perfection and repeat them "without their naïve medievalism." Alas! should we not have the rose without its perfume? Would not this following of the scheme, without its naïvetè, rob the method of a prime factor? How would the primitive legends, and their mode of expression, be translatable into our "exact knowledge" or our "honest doubt"? Or yet more deeply, is it not true that it is in only the expression of his own ideals, in making real the dream of his own heart, that the artist learns the

terms of his own mode of expression? The true pilgrim prays at all the shrines; he asks a gift from every heart that ever loved; he loves and labors mightily, and some day there comes from his faithful hand a little new product, born to endure; for because of his love and reverence he has been allowed to translate life into art.

I think we shall all agree that no man, nor no epoch, can tell us all that we need to know. For that last word we have to agonize. The inspiration of to-day for every artist lies in the recognition of all that is great and beautiful in the past, and of the bountiful opportunity of the future. In endeavoring to express his dream he is stimulated but not bound by traditions; in the art of stained glass not only are the noblest examples of the greatest period open to him, but the material with which he is furnished for the exercise of his impulses is drawn from many sources, and allows for an almost infinite compass and variety in the expression of his motives. He has, renewed in perfection, the beautiful old stained glass of the twelfth century; the rich, varied, and stimulating stained glass of recent invention; he has onyx and alabaster and rose-dorée marbles from the quarries of America.

Dreaming of the possibilities of these things one is tempted to believe with Emerson, that some fair day in our new world, "Beauty will indeed come unannounced, springing up at the feet of noble and just men."

*LEATHER AS A MEDIUM FOR ARTISTIC
EXPRESSION*

By ANNAH C. RIPLEY

HAND-WROUGHT leather is but a branch of the general Arts and Crafts movement of the present day, and in speaking of leather work we necessarily speak upon principles applicable to the movement in any of its various branches, for, as craftsmen, we all stand similarly related to life, art, work, and the problem of earning our living by the work of our hands.

During the last few years leather work in particular has been the victim of popularity. I say victim, because popularity is apt to become demoralizing, the commercial opportunity tempting the craftsman from his allegiance to high artistic standards. The result has been a great deal of very bad leather work, so bad that it has seriously prejudiced many people against all leather work. There is positively no more room for such work, though in the present reaction there exists a definite demand, a definite opportunity for the very best that can be done. There is only too little work produced of a superlative quality, and the public of which I speak is a very critical one.

Legitimate work groups itself under four general styles: Illuminated, or Cordovan leather; gold-tooling, used principally on book bindings; German embossed leather, and carved or Mexican work.

By legitimate leather work we mean a process of decoration which manipulates the leather surface in such a way that the effect produced could not be obtained on any medium but leather, and becomes so

a part of the surface that nothing can efface it. The same tests should apply to any kind of applied art—china painting, metal work, wood carving, modeling, weaving, etc. Each medium has its own particular advantages, and its own particular limitations. These four styles, considered historically, span many centuries of handicraft, from an undetermined origin to the revivals of the present day—and most modern leather work traces its ancestry to one or more of these old processes. Cordovan leather is so called because the style reached its greatest perfection in Cordova, though it was done all through Southern Europe and Morocco during the Middle Ages. The process is probably of Oriental origin, having been introduced by the Saracens into Morocco and thus, through Spain, into Europe. The effect is exceedingly rich and brilliant, being obtained by the application of metal-leaf and color in various Arabian and Renaissance designs, the whole surface covered with the impressions of small tools. Many craftsmen are attempting to reproduce these old leathers, most difficult now to obtain, and much has been accomplished toward the revival of this beautiful lost art of old Spain. After hundreds of years' exposure these old leathers remain undimmed, the metal and pigments glowing with the rich, softened luster that age alone can give. The exquisite gold-tooling with which we are familiar on hand-bound books is an entirely different style of leather decoration. It was introduced into Venice in the fifteenth century and is the most minute and technical of leather processes.

The design is sunk in gold, or blind, into the cover of the book with hot tools after the forwarding, or binding, of the book has been completed. Technically it reached perfection in France several centuries ago, and bookbinders of to-day can only strive to equal, hardly hope to excel, the work of the famous binders of those days. This remarkable high technical standard makes bookbinding one of the most ambitious branches of leather work, and admits of no comparative excellence. It is also one of the most intellectual of the handicrafts, requiring all the refinement and culture one can give it, for though the cover of the book should never illustrate the contents, it should, I believe, interpret, not only the text, but the spirit of the time and country in which the book was written, necessitating most exhaustive research.

On embossed and carved leathers the design is in relief, thereby reversing the former processes. Embossed leather is molded out from the back while wet, and stuffed with a pulp to hold it in place; whereas carved work is manipulated entirely from the front, more like carved wood. These styles were originally left in the self-color of the leather used, but of late a process of coloring with transparent dyes has been applied with distinct success. This application of transparent dyes, making it possible to preserve the leather texture and a dull finish, is entirely a modern development. Also the use of suede-finish sheep and calf-skins which were first perfected for pyrography. Carved leather work, commonly known as Mexican, was introduced into

California by the Mexicans, who brought the art up from the south with them, where it traces back several centuries. It is so entirely different from the Spanish styles that it does not seem possible that its presence in California was at all due to the Spanish occupation there, as is sometimes supposed. Old specimens of Mexican leather — carved saddles, bridles, etc. — are remarkably beautiful, but the modern work has greatly deteriorated as the result of over-production and commercial opportunity.

Most modern leather work shows then, directly or indirectly, the influence of one or more of these historical styles, however original and individual the result. This individuality, this self-expression in our work, is of vital importance. It is therein that handiwork can never be supplanted.

Consider an antique oriental rug, with the faith and poetry of a people woven into it; a piece of vigorously hand wrought metal; a bit of pottery with the marks of the potter's finger tips almost discernible; tapestries, laces, leathers, speaking to us after intervening centuries the thought and individuality of the unknown craftsman, and let us ask ourselves how our own work will speak for us in the future. Before beginning any piece of leather work let the craftsman look at the untouched leather before him and ask himself whether or not he is going to improve it. If not, better to leave it as it is. Let him never forget, in the application of his decorative effect, the material to which he is applying it. Leather is a conservative material and should be conservatively handled: boldly, of course, with cer-

tain freedom and originality, but never with glaring, decadent design in the sketchy, posteresque fashion of the day. Let us revere the dignity of its traditions. In decorating leather or any other surface, one is not free to consider design apart from process. It is not enough simply to paint a flower on leather, or trace a stencil. If so, why leather? Design should suggest, not imitate nature, and in applying design to leather one should use some process to accomplish the decorative effect which is distinctly a leather process. These various processes are obtained through the use of tools, metals, chemicals, etc., with more or less originality and success. The commercialism of the day which is content with temporary effects is responsible for much carelessness of process work, but a growing sincerity is noticeable in most of our modern workshops as craftsmen begin to realize their responsibilities not only to themselves, but to the public.

The responsibility of raising the general standards of art in America to-day rests far more with the producer than with the patron of art. Some one must design the unsightly pots and pans, to say nothing of the bric-a-brac, furniture, etc., turned out wholesale from our factories, and scattered broadcast over this great, impressionable country. Imagine the educational effect of the substitution of good lines for bad, simplicity for ornate ugliness! Need it necessarily take any longer, or cost any more? When designers come to more fully realize not only their opportunity but their responsibility, art must surely benefit.



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Thomas Carlyle

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OCTOBER 1903

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HANDICRAFT

VOL. II

OCTOBER 1903

NO. VII

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While contributions are invited from writers of all shades of opinion, the editors must disclaim responsibility for the opinions of contributors

CONTENTS FOR OCTOBER

A SUCCESSFUL ENGLISH EXPERIMENT
Frederic Allen Whiting. Illustrated.

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Principles of Handicraft

I. MOTIVES. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain.

II. CONDITIONS. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. ARTISTIC CO-OPERATION. When the designer and the workman are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. SOCIAL CO-OPERATION. Modern Craftsmanship requires that the idea of patronage be superseded by that of reciprocal service and co-operation.

V. RESULTS. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

“It is only possible to answer for the final truth of principles, not for the direct success of plans.”

HANDICRAFT

VOL. II OCTOBER, 1903 NO. VII

A SUCCESSFUL ENGLISH EXPERIMENT

By FREDERIC ALLEN WHITING

ENGLAND was the acknowledged source of the Arts and Crafts movement which traces its history through Morris, Ruskin and Carlyle to the revival of romanticism. This first reawakened in English hearts that longing for beautiful surroundings which, struggling through various hideous forerunners, found at last a fairly adequate expression in the productions of the Morris workshops.

Those who look below the surface see in the chintzes, rugs, tapestry, glass, books and other products of the Morris firm, not only the creations of a master designer worked out under a dominant and masterful director (who had the power to instill, in a measure, his own technical skill and love of things well done into all who worked for him) but beyond, and perhaps more important than these, they find evidence of the employer's interest in the man who produced the beautiful thing. They also find direct evidence that the workman had caught enough of Morris's enthusiasm to be fired with a similar ambition, so that a love of the thing produced, the worker's pride in his share in its creation, shines through and becomes part of the beauty of every piece of work from the Red Lion Square or Merton Abbey Shops.

This economic principle, which takes account of the worker no less than the result of his work, is all important. Morris was probably not an ideal employer in every way. He was often irascible and unreasonable, his temper was uncertain and often uncontrollable, but his employees evidently felt that he was interested in them, as well as in what they produced, and that he considered a successful piece of work the result of the united care and interest and knowledge of all concerned in its creation.

The story of Morris's successes has been too often told to need repeating here, but the work of some of those who received their inspiration from his achievements is less familiar. It is possible that only a small percentage of our readers know of the work which has been carried on for fifteen years by Mr. C. R. Ashbee and the Guild of Handicraft, in London and more recently in Campden. In 1886 and 1887 Mr. Ashbee was conducting classes at Toynbee Hall for the reading of Ruskin and the study of design, which led to a desire on the part of his pupils to apply the knowledge thus gained to practical work. The result was the formation of the Guild and School of Handicraft; a Guild of three working craftsmen who, as an adjunct to their craft work, taught in the School some fifty pupils—the plan being to bring the pupils into the Guild as they became proficient.

The top floor of a warehouse on Commercial Street was leased for two years, for Guild and School purposes, the inauguration taking place June 23,



Essex House, Mile End Road, Bow
For thirteen years the Guild House

1888. Friends pledged themselves for the support of the school for two years; but the Guild started as an independent shop for doing wood work, metal work and decorative painting, with the intention of ultimately assuming full responsibility for the expenses of the school, which was to have a first claim upon the Guild's profits. Two years after starting the Guild and School removed from Commercial Street to Essex House, the fine and spacious Queen Anne Mansion in Mile End Road, Bow, which was its home for thirteen years.

For lack of promised support by the Education Board of the London County Council, it was found advisable in 1895 to discontinue the School, which was costing about \$1500 a year, paid jointly by individual subscribers and by the Guild.

This educational experiment was so unique and so important that it seems worth while to give in full Mr. Ashbee's summing up of its aims and results. "What those of us who read our Ruskin in 1888 found, when we tried to apply his ideas to practical education, was not encouraging. We found apprenticeship defunct, the time-honored manner by which a youth learned his craft destroyed by subdivision of labor and mechanical production; we found the teaching function and the workshop function everywhere divorced, which for the proper study of industrial art should be united, and instead of their union we saw only the flaccid and mechanical South Kensington system by which paper designers were not exactly educated, but incubated in the 'Government Grant' hothouses. We found



The Metal Shops, Campden

the application of the principles of art to material, to its limitations and necessities, nowhere taught;—those principles, the understanding of which is the glory of every great æsthetic period, and gives to the workman the subtle sense of true craftsmanship; and we found those great democratic forces, to which we as reformers looked for a revival of English craftsmanship and a responsibility in its development, the Trade Union Movement and the Co-operation Movement, unintelligent and indifferent in all matters relating to æsthetic training. The great social purposes that appeared to us to be implied in such training, such a study of industrial art as we looked for, were misunderstood and underrated. It was only about the personality of a few great masters, and of these William Morris was the greatest, that there seemed to be anything of that life or atmosphere that gave their glory to the workshops of mediæval England or Italy.

“To imagine that by forming in Whitechapel a school in conjunction with a productive workshop, the evils we saw might be remedied, and the ends we sought attained, was audacious; but the enthusiasm perhaps condoned the audacity, and if there is one sort of enthusiasm that is more precious than another, it is that which has an educational purpose. To many of those 700 pupils or instructors who, during the course of the nine years’ work, passed under the influence of the little School of Handicraft, this enthusiasm has meant a great deal, has indeed I believe in some cases altered for them the entire tenor and purpose of life.”



High Street, Campden

At the closing of the School the Guild found itself with a School debt of \$2000 on its hands, which was paid during the four succeeding years, presumably out of its profits. Since the School closed teaching has been limited to the pupils and apprentices of the Guild and to others willing to pay the necessary fees. The Guild has also for some years undertaken contracts for teaching for different County Councils, sending workmen as teachers or inspectors of local teaching to some 200 centers in Great Britain.

The Guild started with a borrowed capital of \$250, which was increased during the first two years to \$2500, secured through Mr. Ashbee. A fund was instituted among the men and a provision made that no profits could be drawn until \$100 stood to each man's credit in this fund. More capital was found necessary as the business increased, and was raised in part by a two and one-half per cent deduction from weekly wages and the balance from outside loans. The amount of capital held by Guild members has, since the second year, averaged from 25 to 50 per cent of the total holdings.

As by the original system all the Guild members were equally liable with Mr. Ashbee for the full amount of the Guild's indebtedness, some of the more thrifty thought it better that a registered company should be formed, thus limiting the liability of all and making it easier to raise new capital as required. "The Guild of Handicraft, Limited" was therefore organized about five years ago. If space permitted it would be interesting to go into details



The Open Market Place, Campden

regarding the organization and the system of electing the Manager, Workshop Committee, Board of Directors, etc., but these details are easily obtainable in Mr. Ashbee's account of the Guild (*An Endeavor Towards the Teaching of John Ruskin and William Morris*) lately republished in a shilling edition.

The work of the Guild constantly progressed at Essex House, the scope of its activities keeping pace with its prosperity. Where in 1888 there were but three craftsmen and three crafts, to-day the Guild employs 60 to 70 men and boys, and is doing cabinet work, wrought iron, jewelry, enameling, silver and copper work, stamped leather and book-binding, in addition to the work of the Essex House Press.

For some years the Guild has maintained a Gallery and Salesroom at 16 Brook Street, Bond Street, London, for the sale and exhibition of its output and, in April of this year, opened a second Gallery in Dering Yard, 67a Bond Street, for a permanent exhibition of the larger work of the Guild. This step was rendered necessary by the removal of the Guild from Essex House to Chipping Campden in Gloucestershire.

In 1901 Mr. Ashbee wrote of his wish "to move right out into the Country" where he felt sure the better air and simpler life, with the opportunity for each man to have his own small vegetable garden, would inevitably lead to healthier families and happier lives, and consequently to better work. The dream came to pass when, in the summer of 1902, the Guild removed to Campden, almost all of



The Guild Workshops, Campden

the workers agreeing to go. Of the sixty or seventy men and boys employed in the Guild about thirty have families, so that the total number of those associated with this influx of new life into the old town approximated one hundred and fifty. The present aims of the Guild, and the description of its new surroundings are best quoted from a circular issued about a year ago by Mr. Ashbee.

“The Guild seeks not only to set a higher standard of craftsmanship, but at the same time, and in so doing, to protect the status of the craftsman. To this end it endeavors to steer a mean between the independence of the artist — which is individualistic and often parasitical — and the trade-shop, where the workman is bound to purely commercial and antiquated traditions, and has, as a rule, neither stake in the business nor any interest beyond his weekly wage.

“To this end the Guild work is conducted on co-operative lines; the men have an interest and a share in the concern and a voice in its government. Men work better at this or any work when the work is congenial and carried on under favorable conditions, and it is right and fitting that they should have as large a voice as possible in determining these conditions. For the last fourteen years, therefore, we have been trying in the Guild to establish such a system of coöperative working as will give the greatest scope for the handicrafts we seek to practice, and the greatest freedom from machine influences for their combined working, their more intelligent working, their more human working.

"To enable us the better to do this, we have during the present year taken a step of far-reaching importance, which is likely to influence not only the work of our members but of many others — individual craftsmen or firms — that follow in the wake of the English Arts and Crafts movement. We have removed our works from Essex House in East London to a village in Gloucestershire.

"The illustrations drawn by Mr. New will give some idea of the beauty of this little Cotswold village. It is a survival from the time of the wool trade of the Middle Ages and the silk trade of the eighteenth century, the time that preceded the industrial revolution and the concentration of industries in large centers from which we are so greatly suffering in these days.

"The village street (see page 145) is practically untouched since the end of the seventeenth century, and one beautiful stone house after another challenges attention. At the crown of the village is the church, a superb fourteenth century structure. In the center of the High Street is the open Market Place (page 147) and the Town Hall, and a little further along are two beautiful gabled "islands," in one of which is now the Essex House Bindery and the Craftsman's Club (page 157), and a little further along over the stream stands the old silk mill in some two acres of land, which the Guild has acquired for its principal workshops (page 149). A great pear tree encircles one side of it, and in front we are laying out a rose garden. On the ground floor of the building is the printing room ;

on the central floor, of which Mr. New has also made a drawing, are the metal shops (page 143), where work the jewelers, the silversmiths, and the enamellers. On the upper floor the cabinet-work and carving is done. In another building is the smithy, and away at a different part of the grounds is the storage for timber and the power-house where the rough timber is sawn, and whence the electricity is carried to light the shops.

"It has not been an altogether easy matter moving a large number of families from London into these more pleasant surroundings; and for many reasons it was a pity to leave Essex House, the stately old Queen Anne building in Bow, which has been the Guild's House for thirteen years; but no one after a fair trial regrets the change or would deny that it is better for all concerned. The fact that Campden has been for some time slowly diminishing, and that the population was shown to have fallen, owing to agricultural depression, over ten per cent in the last census, made the inevitable housing problem less difficult than it might have been.

"In addition to the productive work, the educational work is being pushed along in connection with the Board of Education and the Gloucestershire County Council. The museum and gallery are being moved from London, and technical classes are being established in the evenings. We begin to think it is not necessary to look any longer to the great towns, least of all to London, as centers of life, inspiration, or education; and that a little Cotswold village will probably be found to



A House in Campden

possess many other things that make for the building up of character and that good craftsmanship which is its expression. We at least intend to try, and we look into the future with hope and confidence.

"In conclusion, it may not be out of place here to add that we have established at Campden a Guest House where we are able to entertain our friends from town and elsewhere, where all who are generally interested in the work of the Guild are welcome, and where arrangements are made for their board and lodging if they desire. The standard of life we strive to aim at in this — not the least of the needs of life — hospitality, is akin to that healthier and simpler hosting which so often appeals to the Englishman at the Guest Houses of American colleges where the stranger is always welcome, and the guest chamber never empty."

The keynote to the successes of the Guild of Handicraft seems to be the fact that, while having definite ideals in view, and working always towards them and the principles underlying them, Mr. Ashbee has realized that this is a work of the present and has consequently endeavored to use every available modern condition to further his ends.

Instead of attempting to realize his complete ideals at once, his first step has been to study the modern conditions applicable to his undertaking, in order to ascertain the nearest approach to his ideal conditions which might reasonably be accomplished at the time being. With this knowledge as a basis he has always taken the longest step which the means

at hand would warrant. He has thus been able to show practical results from the start, which accounts largely for the Guild's steady growth and success.

The Guild's coöperative and democratic organization, and the *esprit de corps* among its members (as evidenced by the removal of almost every craftsman to the country with the Guild) shows that its business success has not prevented its advance towards the economic ideals of its founder; whereas an insistence upon an actual daily application of all the ideals towards which he was working would have led to inevitable failure.

Referring to the Arts and Crafts movement the author says (to quote again from "An Endeavor") : "Broadly, the revival implies a rebellion against inutilities, a conviction that machinery must be relegated to its proper place as the tool and not the master of the workman, that the life of the producer is to the community a more vital consideration than the cheap production which ignores it, and that thus the human and ethical considerations that insist on the individuality of the workman are of the first importance.

"To say that the Guild has ever consciously carried through the principles thus implied were an impertinence. Under existing conditions it would often not be possible to consistently act upon them. Numberless modifying circumstances enter in; . . . the subdivision of labor and the exigencies of mechanical production are always with us, and so also are conventional ideas; but in the Guild of Handi-

craft we have sought to keep the main ends in view, and while working along the line of least resistance, have striven to shape our policy to the newer model. To this end the system by which the men are united has been made as flexible as possible."

Mr. Ashbee's endeavors are of special interest from their economic standpoint. His first insistence is upon the fact that the Craftsman is worth far more than the thing he makes. The Guild's aim is to give men the opportunity and freedom to work under proper conditions, while recognizing that the great difficulty in artistic coöperative ventures is the question of taste and of management. The Guild avoids these dangers by making Mr. Ashbee responsible for the designing, and employing an able and trained business man to assume the management.

It is sometimes claimed that modern conditions over-emphasize the importance of the manager and the salesman; but one is convinced that the elements of commercial life which they represent are necessary, even in artistic productions, when one realizes that the man who is trained to create beautiful things with his hands gains but a partial satisfaction in his handiwork if it fails to provide for the daily needs of himself and his family. It is but seldom that one finds a man (working alone and with no shop traditions or other influences to bring trade to him without solicitation) capable of both making and marketing a sufficient quantity of his handiwork to meet his needs. Such coöperation as that practised at the Guild has overcome this



Essex House Bindery and Craftsman's Club

difficulty. Every craftsman in the Guild can give his whole time to creative work, safe in the assurance that another, a specialist like himself, and like himself a servant of all the Guild workers jointly, is giving intelligent and watchful attention to the business interests of all.

The present account deals with the Guild of Handicraft as an economic venture only: the value of its artistic achievements must be left for others to decide; but it seems to me that Mr. Ashbee has proved one thing at least,—that under able and enthusiastic leadership a coöperative workshop for the production of objects of art can be not only self-supporting but made to earn dividends, without sacrificing the independence of its workers or the ideals for which it stands.

Mr. Ashbee's dominant personality has undoubtedly placed its stamp upon the work of the Guild, which has had always his personal oversight; and one cannot tell what the result might have been without the social and artistic influences which Mr. Ashbee has brought to bear upon this experiment. To my mind it stands as an example of what can be done by one who has high economic and social ideals, and is patient enough to go step by step, discarding entirely only those modern conditions which are antagonistic at *every* point and refuse to lend themselves in any aspect to the furtherance of his aims.

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C. R. Ashbee

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NOVEMBER 1903

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HANDICRAFT

VOL. II NOVEMBER 1903 NO. VIII

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While contributions are invited from writers of all shades of opinion, the editors must disclaim responsibility for the opinions of contributors

CONTENTS FOR NOVEMBER

THE SILVERSMITH'S TOOLS

Elizabeth B. Stone. Illustrated.

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Principles of Handicraft

I. MOTIVES. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain.

II. CONDITIONS. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. ARTISTIC CO-OPERATION. When the designer and the workman are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. SOCIAL CO-OPERATION. Modern Craftsmanship requires that the idea of patronage be superseded by that of reciprocal service and co-operation.

V. RESULTS. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

“It is only possible to answer for the final truth of principles, not for the direct success of plans.”



A SILVERSMITH'S SHOP

HANDICRAFT

VOL. II NOVEMBER, 1903 NO. VIII

THE SILVERSMITH'S TOOLS

By ELIZABETH B. STONE

“THERE is always work and tools to work withal, for those who will.”

The student of primitive man observes, with attention to the minutest detail, the shape, the texture, the weight of the rough-hewn implements which have survived him, from them deducting the uses to which they were put, and so determining the first needs of man. For the tool is an absolute record of man's wants, his habits and the quality of his conception. From simple forms, expressing no more than the need of sustenance and protection, and the first crude scratching that marks the dawn of ornament, through ages of increasing complexity of motive, the craftsman surrounds himself with tools that have a certain complementary individuality, fashioning them to interpret the thing he has in mind.

Between him and at least a few of his ever increasing collection there is a personality of feeling that has grown from long years of intimacy and the confident knowledge that they are the sympathetic creatures of his will. But carefully as he cherishes, jealously as he guards, and highly as he prizes his working outfit, your true craftsman is not subservient to it. The unuttered voice within him must be made audible, and lacking the proper equipment,

he is sure to make shift with whatever comes to hand.

A genial hostess tells with zest the story of a valued spoon, apparently ruined by having the bowl turned over and crushed. She was lamenting her misfortune in the presence of a silversmith, who asked if he might see it. "Stepped on, was it?" he said; "we might try stepping on it again." Suiting the words he put it under his foot, fingered it deftly, and returned her the shapely original.

The writer cherishes a crude pair of silver letter-scales, which will weigh up to two ounces, and were fashioned while she watched. The tools used were a pair of scissor can-openers, a hammer, a file, and a few little chasing-punches. Out of a pair of tablespoons, unfortunately of the old-time light weight, were made two little salts, fashioned from the bowls, and, from the handles, two salt-spoons and a lemonade-spoon. For making these were added to the tools first mentioned a kitchen flatiron and an iron bolt filed to shape the bowls.

Another pair of tablespoons, of later date and better weight, having been rescued from the village jeweler's scrap-box, where they had found their way, probably from being badly worn on one side, are now in service as a salad set, the pierced bowls calling for an additional saw. Work of this sort is more properly a diversion than a matter of serious consideration, but it seems not inaptly illustrative of Lowell's lines first quoted.

"To those that have eyes to see" belong the true millionaires, the rich ones of God's universe. If in

a stretch of swampy undergrowth the eye is only held by the brief carnival days in which it gives a royal exhibition of autumnal glory, and sees not the filmy delicacy of opening leaf-buds, the cool verdure of heated summer days, the penciled tracery of leafless shrubs heightened by the snow, or their subdued throbbing richness of color as they rise, sap-laden and full of promise, out of the frost-bitten past, the heart has not yet come into the full inheritance of its wealth of joy.

The Arts and Crafts movement arises from the need of such as have learned to see, and the craftsman finds a strong impelling impulse in the discrimination of the seeing eye. Intelligent appreciation of all forms of workmanship is intensified by a knowledge of the processes involved, and especially is this true if the work is of individual creation, accomplished by simple methods with tools easily understood, although not of necessity easily mastered.

It is well that countless experiments have so paved the way that many things have been settled and may be accepted without question. Crucibles and rolls are unnecessary if the work is limited. Reliable firms, whose sole business it is, provide guaranteed stock of any desired gage. No tests are required as to compounding the medium used, and the great principles involved in its working are established. It may be beaten or hammered; becomes hardened by the process, but is made malleable again on application of heat. It may be drawn or pulled into a desired shape in the form of wire,

melted and cast in molds, or under great pressure made to assume a given pattern.

In its virgin state silver is too soft to resist wear, and always requires some proportion of baser metal to render it serviceable. This proportion has been practically unchanged for more than five hundred years, and the sterling stamp, to be looked for on all silver, guarantees that 925 parts in 1,000 are pure metal.

The spoons made in this country dating back from fifty years are generally stamped *coin*. The metal used in the making of coin contains 900 parts pure silver in 1,000—a somewhat harder composition, and undoubtedly desirable at a period of our history when silver was hard to obtain and costly.

The familiar thin, extremely light-weight spoons of our grandmothers' day are interesting examples, but they had a hopeless way of cracking across the broad end of the bowl, which made repairing a most trying problem. There seems to be no counterpart of these light American-made spoons among English collections. An English and American set in the writer's possession, both of the early nineteenth century, present very interesting and distinct characteristics.

England makes no distinction between coin and sterling silver, requiring both to be .925. Once only she departed from this rule, in 1697, when, suspecting the coin of her realm was being melted and used for plate, she ordered that slightly less alloy should be used for the latter. In thirty years she returned to the old standard, satisfied that the

Britannia standard was too soft to endure. Occasional examples of this period, known to the trade as Queen Anne silver, are to be found, but they are likely to be much worn, bearing the marks of frequent mending.

To be sure of the weight a pair of delicate scales is needed, and the thickness is determined by a circle of steel, known as the wire-gage, around whose circumference are cut the different gages both for wire and flat stock, the spaces being marked with numbers running from one to thirty-six. The extreme gages in hollow ware are from sixteen to twenty-four, and it is only necessary to find the slit which fits the stock.

The manufacturer of commercial silver, close pressed by competition, must perforce figure on a minimum weight in his production. Thin stock may be reinforced by wire soldered to the edge, which gives it added strength. It is interesting to note in this connection, from a study of fine old examples, that the wire was not usual in early pieces. The difference in cost between a heavy and light gage in hollow ware is so slight, in comparison with the labor that goes into the making, it seems important that the craftsman, who is not considering quantities, and who is working to uplift the standards of his trade, should make sure that he works in a medium sufficiently strong to place its durability beyond doubt, and to insure its value, under rational usage, as a future heirloom.

For the raising of any metal it is necessary that the blow of the hammer be met with unyielding resis-

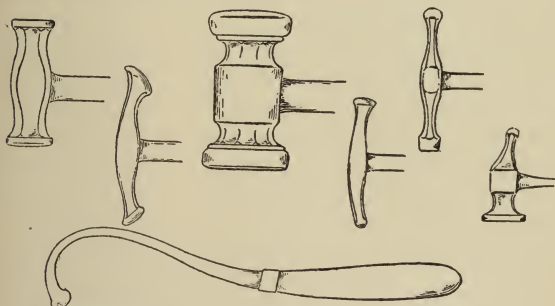
tance, and an anvil firmly bedded in a big wooden block, perhaps two feet high and twelve inches across, best serves the purpose. The blow is not delivered straight against the anvil, as in forging, but struck, as one might say, just off the solid. A blacksmith's anvil, with the sharp end of the horn sawed off and rounded, serves admirably for smaller pieces, but if the work is large a proper silversmith's anvil, with two arms branching from a central pillar, and slightly curved and rounded, is needed for advantageous work.

Another anvil, used in the forging of spoons, is strongly suggestive of a section of railroad iron, slightly elevated in mounting, the convex top facilitating the spreading of the silver under the hammer. Anvils are best, but only rarely in these days, made of steel; failing that, of wrought iron with a welded steel top. Cast-iron anvils answer many requirements, however, and are finding a place in the shops.

One thing is absolutely essential in all working of silver. The surface, over which and by which the metal is wrought, must be polished smooth and flawless, for it responds to any imperfection, and will take even the imprint of a hair on which it is hammered.

The hammers most naturally follow the anvils. Some are mallets of wood, thick and heavy, or light and slender; others are buffalo tips cut from the horns to a length of nine or ten inches, and attached to a wooden handle at the heavier end. The point is cut back for perhaps two inches and the blunted

edge so formed filed wedge-shape. Heavier ones of the same material are mallet-like, weight being given by a cast-iron frame into which the horn is inserted. The steel hammers are the most numerous family, ranging from the heavy forging-hammer weighing, it may be, four pounds, to the delicate chasing-hammer of less than an ounce. They are stubby or elongated, spherical or oval, flat, concave or convex, all sorts and conditions, with one common essential, their smooth and shining faces. Fifty hammers are no more than a moderate outfit, for from first to last, in all hand-made work, the hammer is always in service.



HAMMERS

No wonder a little fellow exclaimed as he gazed about the shop, "Do you make hammers here?" and the answer might truthfully have been, Yes, for the majority of them are shaped and cast to meet the exigencies of the worker, and are not found in the market.

For raising silver the mallet of wood, the horn tip, and the steel hammer have each their devotees. A London, Edinburgh or Dublin silversmith may be counted on to use the steel hammer. In Sheffield and Birmingham, where much German silver is made, one is pretty sure to find the buffalo tip in favor, because it is held to be somewhat quicker. In late years the tip is not so easily obtained, and the wooded mallet sometimes supplants it. In our country, where demand has made us cosmopolitan as to our workmen, the steel hammer is universally accepted, and quite invariably adopted even by those who have been trained to the horn tip. It is asserted that it works more satisfactorily in closing the grain of the silver.

A revolving pan of charcoal upon which the piece can rest, and a gas flame, whose heat is intensified by a blast of air, pumped with a foot-bellows or fan through a rubber tube, is indispensable in annealing the silver, although it is not so many years since this softening was accomplished by thrusting the pieces, placed on pans, into a great coke oven.

Equipped thus far, the workman is ready for his first process, either the raising or forging of his work. There is comparatively small range in the tools needed for hand-made flat ware. The shape is first rudely outlined by forging a straight strip, which should be considerably thicker, also shorter, than the pattern. It must be so hammered that the greatest thickness comes in the narrow shaft of the handle, while the bowl end is greatly broadened, and thereby made thinner. This done, it is filed to

scale. The shaping of a spoon bowl, in hand-wrought work, may be done by striking it into a matrix of lead, with a convex, bowl-shaped punch, the matrix having been previously prepared by pressing the punch into melted lead, and allowing it to harden. There still remains the rounding and completing with the file before it can be bent into shape. The process is bound to be slow compared with machine-work, which has been wonderfully perfected. In place of the first rough forging the strip is cross-rolled, to spread the bowl. Another set of grading rolls distribute the thickness, and cutting-out dies, with a single blow, shape the pattern. Double dies under the great stamp not only ornament front and back at the same time, but in the latest processes give the contour. It is all done with an exactitude that leaves no rough edges, and reduces hand labor to the minimum.

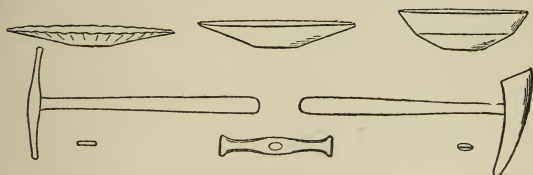
For service hand-made spoons are practical only in the simpler patterns, depending for especial value either upon historical association or a careful study of beautiful lines. They admit of little ornamentation other than what may be given through color. The ornate spoons which mark our time are necessarily the product of the steel die and stamp. The exquisite application of beautiful die work to flat ware is essentially American, and a carefully chosen collection of the best examples might easily assume great historical value in connection with its period. Historical association does some memorable things by way of values. A retail price for spoons in regular market is rather more than a dollar an ounce.

At Christie's, in London (the same place from which Thackeray, in his "Four Georges," says, "Harry Walpole might have been seen hobbling into his carriage with some gimcrack just bought"), within the past six months there was sold a full set of thirteen apostle spoons, dated 1536, the price paid being £4,900, or over \$700 an ounce.

The making of hollow ware presents an inexhaustible variety of form and ornamentation, and the tools required are more interesting and numerous. The design having been determined, it is first necessary to prepare from it the working scales. Sometimes it is desirable in interpreting a design to model a section of the piece in clay, to more clearly establish the balance of its parts. The silver is then cut from the flat stock, with a pair of heavy cutting shears, the base marked from the center out, and the edges uniformly crimped, suggesting the scalloped tin of the kitchen. Geometrical accuracy is imperative. Beginning just outside the base line, it is hammered round and round over the anvil, until the silver becomes too hard to answer to the blow. This process lifts it out from the flat and gradually straightens out the crimped edge.

The height to which it can be raised in a single course depends upon the skill of the hammerer. When it becomes hardened, it must be annealed and newly crimped and a second course of hammering begun, the process being repeated until the proper height is attained. The raising of a bowl with slightly curved sides is perhaps the simplest thing that can be undertaken, but the novice is in

danger of so handling his stock that it becomes thin and uneven as the edge is approached, instead of gaining strength where strength is most needed, as it does under the trained hand.

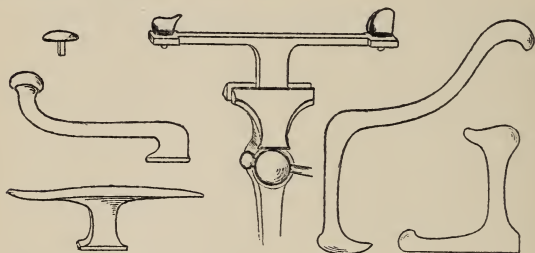


COURSES IN RAISING A BOWL WITH
HAMMERS AND HORN Mallet

Raising lifts the sides in a straight line, and it must now be shaped to the pattern of the design. The first group of shaping-tools is known as the stakes. The most valuable of them are made of steel, the coveted possession of the craftsman. They may well be called a group of contortionists, such unconventional shapes as many of them assume. Some of them are aptly named from fancied resemblances, as the mushroom, crutch, saddle and gibbet stakes, but the majority of them go unnamed. A set of very prim and upright ones is used to shape bottoms, a perfectly flat surface being required where the piece is to stand on its own base, a convex top being used for bottoms having feet for a standard. The necking in stakes, used to get the concave outline of teapots and similar shapes, are quite symmetrical, suggesting with the upward turn at the end the thumb held horizontally. Whatever the curve outlined by the piece, it must be met with a

similar curve in the stake over which it is hammered, and as the line is continually changing with the advance of the work, one stake is often replaced by another which takes it forward to the desired end.

For their use is required a vise firmly planted and with unyielding jaws, and in spite of attempted improvements nothing has been found to excel the old blacksmith's vise. Stakes are always made with a shaft, that may be clamped into the vise, leaving the shaped end free.



STAKES, WITH CRANK AND HEADS

Heads are a group of smaller tools, equally varied as to shape. They are all made with a shank which fits into either end of a tee-shaped crank, which in turn is fastened into the vise. They are to some extent interchangeable with the stakes, but their general purpose is for the final lighter hammering necessary to give an even surface. They are stubby, highly polished, little tools, all fitted to the same crank. Neither heads nor stakes will be found catalogued among supplies, being usually cast in iron from wooden models made to suit the work.

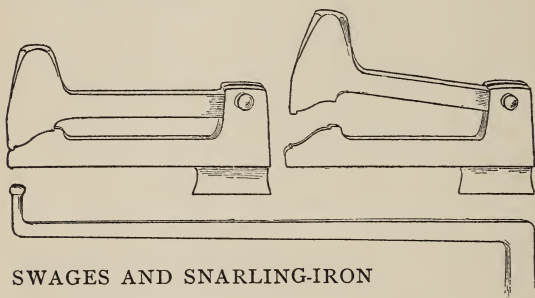
In factories, drafting in presses and spinning supplant the raising and shaping of hand-made work. In spinning, the piece is shaped in gradual courses on a lathe, over a wooden model; the spinner starting from the center, first working from the inside, to draw it up slightly, and then conforming it to the model from the outside by pressure of a heavy steel burnish held against it as it revolves.

The wooden models are called chucks, and their name is legion. In spinning a piece the chuck is changed as the work advances, much the same as the stakes are in hammering. If the work is necked like a cream-pitcher, the last courses bind the chuck fast inside. This difficulty is obviated by splitting it into sections, puzzle fashion, and fitting it together in such a way that the withdrawal of a central piece releases the others and allows of their removal. In the first days of spinning, the chuck was burned away, necessitating a new one for each piece spun. Both expert hammerer and spinner learn to treat their silver woefully, knowing its perverse objection to force.

The spun piece lacks the individuality of hammered work, the ninety-ninth piece being exactly reproduced in the nine hundred ninety-ninth, and it is through this multiplicity that the price is brought within range of the multitude. The hammerer, following a specific contour, yet varies his work according to his mood, not unlike the manner of his great master teacher Nature. He may have a new impulse before the second piece is begun, he may make twenty pieces of some favorite pattern; but

each piece will present distinctive differences if closely studied for comparison.

Tray-making is a department to itself. The smaller sizes may be stamped, but larger ones are usually swaged. The most expensive tool of a small shop is the bottom stake, used for hammering the flat surface; a cubical piece of wrought iron with a welded steel top, about five by seven inches, and a shank by which it is firmly bedded like the anvil in a larger wooden block. Its top is only slightly full and polished like a mirror. The forging, welding, hardening and tempering, and final finish of a perfect bottom stake represent one of the triumphs of a tool-maker's craft.



The swages by which the edge is lifted to receive the mount are the grotesques of the shop, being easily suggestive of rude Celtic heads with gaping jaws. They are worked in the vise, the lower jaw being stationary. The edge of the tray is hammered as it is slowly revolved between the comple-

mentary curves of the two jaws, the upper one of which is hinged. The contour of the uplift being thus formed, it is ready for the mount. Heavy and elaborate mounts are made from stampings, done in sections, and fitted and soldered to the edge. In hand-made work it is best to undertake only the simpler mounts, that may be made from reeded or turned wire. The setting of the bottom comes last. It must be so hammered that the tray is just slightly full in the center, but on no account left so that it will buckle back and forth under pressure of the hand. This becomes increasingly difficult as the size advances, and the silversmith who can hammer a perfectly rigid bottom in a twenty-four inch tray is very justly proud of his skill.

Wire is used in so many ways, that a considerable stock would be always needed if it were kept in all sizes. With a drawbench and tongues any size is obtained, by passing it through a plate containing a series of graded holes. The hand-power drawbench is interesting as retaining unchanged the form used in Cellini's day.

The same pan and flame are used in soldering as in annealing. The interesting part of soldering is found in the ingenuity and nicety called for in fitting and securing the parts, and the pride of the workman in a nice clean job, in which no more solder is used than is actually required.

The work of finishing, from the writer's standpoint, is a necessary evil. Under the most painstaking effort some marks will be incurred which require removal. These are first stoned out with pumice,

and later the piece is evenly surfaced with "water Aye stone," a soft, gray, slaty-looking stone from the land of Burns. Hand work beyond this point is wasted time, since it is wholly monotonous and mechanical, and the finishing-lathe, with its brushes and buffs, is a welcome adjunct. The degree of polish is a matter of taste. The professional finisher will sacrifice everything to produce a spotless surface of mirror-like perfection, and surely nothing makes a cheerier, more attractive display than a glittering collection of this description, as is well illustrated in a fine old Fifth Avenue store, where the cases are lined with nothing but this brightest of silver.

Its flawless perfection vanishes with the first instant of its use, and the hand worker generally chooses a middle ground, such as will be easily retained in service, and at the same time detract nothing from the careful detail of his work.

The study of heightened effects produced through color adds a chemical interest to working in silver, that of late years has been minutely studied, until the natural oxide and parcel gilt of bygone days are now greatly varied.

We are seldom content for long with the simplest forms that will meet necessity.

Ruskin recognizes this disquietude of spirit as the "desire of change," saying that the building of birds and bees needs not express anything of it, for it is perfect and unchangeable, but we, because we are something better than the birds and bees, must confess we have not reached the perfection we can

imagine, and cannot rest in the condition we have attained. Under pressure of this great vital instinct we are soon led to the last department of the silversmith's work, that of ornament.

For plain ornamentation the quiet dignity of a beautiful flute is always satisfactory. The set universally known as the "Queen Anne" is a fine example of what may be done with a simple, straight flute. Old sets of this pattern were worked by hand, and differences of relief and other detail make them subjects for interesting comparison. Its popularity has been the occasion of its downfall. It is now often carelessly modeled, and stamped in halves and soldered. This is only true of cheaper sets, for fine examples are still made and hand fluted. A more seductive and subtle flute may be found illustrated in the September *Craftsman*, in a piece attributed to Lelièvre.

A curious tool known as the snarling-iron is used in smaller flutes, where the work is to be completed on the pitch. The difficulty of delivering a blow on the inside of the body is overcome by this long slender iron with its rounded, upturned end, over which the piece is held while the long arm of the iron is hammered, the blow reacting at the end upon the silver and forcing it up. It makes a ludicrous, complaining noise aptly characterized by its name. It is a tool as old as the draw-bench and has never been improved upon. The flute is roughly indicated by this process and worked up from the outside with the punches. Larger flutes are shaped on wood, and perfected on steel heads.

It is necessary in all ornamentation to work against a resisting medium, which, while sufficiently firm to preserve the shape, is yet elastic enough to yield to the required outline or relief. This is found in a composition known as chaser's pitch. It is to be found listed among supplies, but unless the chaser understands compounding it, he frequently undergoes annoyance from its failure to meet his needs. It is melted and poured into the piece and allowed to harden. A canvas bag filled with sand, or a leather collar is needed to rest the work upon, and it is held firmly in place by a narrow leather stirrup, which is passed through holes in the bench, and in which the foot rests as the chaser sits at work.

The most numerous tool in the shop is the little steel chasing-punch, much smaller than the fluting punches, being no larger than a ten penny nail. The top is flattened to receive the blow of the hammer, and the opposite or chasing end has an endless variety of delicately graded forms. The working outfit of an experienced chaser comprises hundreds of these little tools, which have been shaped, hardened and tempered by him to suit his need. The hammers for the work are very light with slender shafts.

An old form of ornamentation, closely allied to line engraving, and quite recently revived, is known as flat chasing. It is done without relief, depending for effect upon beautiful outlines, and a carefully considered study of related backgrounds. The punches used are narrow oblongs called tracers, and mats for the ground.

A kind of work not so often seen is intaglio, in which the outline is set down throwing the pattern into relief. Between the low relief of intaglio and high relief of repoussé there are endless gradations, in which the treatment may be simply a matter of bold, strong outline, or embody the minutest and most delicate detail. The artist here betrays himself revealing his strength and his limitations.

The pattern is first drawn on in pencil, and corrected with the marking-point. Then the relief is considered, and the snarling-iron indicates in rude upliftings where this is to be worked up. This done, the piece is filled with pitch and cooled, when it is ready for the sand bag and chasing punches. The ground about the outline is first set down, and then the pattern is treated in detail. The process is the same as in the large shops with this exception. In the large shop no time is figured for individuality. The pattern is furnished by the designer and the problem becomes, "how many in a given time." The worker copies faithfully as he can, with no concern as to the why that underlies the how, concentrating his purpose on attaining skill.

The occasional one whose soul is intent on expressing the best that there is in him, can never appeal to the many, known to the trade as the market, he must be content to work for the few who recognize the truth of his effort and find a joy in it.

No account of tools or processes can carry with it the infectious enthusiasm that accompanies their use, even though one be but an onlooker. The absorbing interest that follows the new shape to be

determined, the lacking tool to be supplied, the style of ornament best suited to the chosen form, its treatment, its limitations, knows no abatement.

Unless the workman is prepared to count the joy of doing things as a part of his assets, it is probably best that the work be done in sympathetic groups, directed by a master spirit. The technical difficulties that confront the would-be metal-worker are scattered thick if he would carry on the work alone from design to finish, and no term of short apprenticeship will suffice.

But if there only be within him the spark of the thing that lifts his effort to the higher level of true art, the warmth of that wee fire will comfort and uphold him in his endeavor, so that selecting and arranging from the great Wonder Book that is his free possession, he may so interpret the things he finds that the seeing eye pauses to behold the challenge of his inspiration, lingers and is satisfied.

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Ralph Waldo Emerson

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CONTENTS FOR DECEMBER

OUR WORK AND PROSPECTS

(An address delivered to the Society of Arts and Crafts, Boston, on November 20, 1903)

H. Langford Warren

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Principles of Handicraft

I. MOTIVES. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain.

II. CONDITIONS. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. ARTISTIC CO-OPERATION. When the designer and the workman are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. SOCIAL CO-OPERATION. Modern Craftsmanship requires that the idea of patronage be superseded by that of reciprocal service and co-operation.

V. RESULTS. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

“It is only possible to answer for the final truth of principles, not for the direct success of plans.”

HANDICRAFT

VOL. II DECEMBER, 1903 NO. IX

*OUR WORK AND PROSPECTS**

By H. LANGFORD WARREN.

WE have placed in the beginning of our magazine (which we have been publishing now for the better part of two years) a statement of principles. Recently discussions which have taken place among members of the Society have indicated that those principles, clear and simple as they appear, seem to be variously understood; that some members seem to find in them what other members do not see. Occasionally we find suggestions of ideas which the Society is supposed to represent which are not necessarily implied in these principles and to some of which I think the majority of the members of this Society do not adhere. So it may be well to consider afresh the statement of those principles, to see what they really should mean for us.

We have stated, first, as to our motives: "The motives of the true craftsmen are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain."

That is so simple that we hardly need to consider it very much further. It is obvious that what mainly moves us in the undertaking we have set

* An address delivered to the Society of Arts and Crafts, Boston, on November 20, 1903.

before us is our love of what is beautiful and our desire to get more of beauty in the things of daily use. I think we need to recognize that we shall not get that beauty unless the use of the object itself is borne in mind in the design and in the carrying out of the design. We must bear in mind in the work, in the making of the object itself and in the ornament put upon it, that it is useful service, the love of useful service, which must underlie the love of the beautiful; that, indeed, an object cannot be entirely beautiful unless it is also distinctly expressive of a use. Its beauty will in large part be an expression not only of its maker's love of beauty but of his delight in his work, and his delight in making it serviceable.

William Morris has a phrase which is familiar to all of us, his advice to people who want to improve their surroundings—"have nothing in your houses which you do not know to be useful or believe to be beautiful." We can perhaps extend that a little and say, with regard to the ornamentation that is placed upon an object: have no decoration unless you believe it to be beautiful. It is better to have the objects of use absolutely plain unless the ornament that is added to it is felt to be an added beauty and is also sufficiently beautiful to give satisfaction when it is looked at for its own sake. If we look at the ornamentation which is placed upon many of the wares which are offered for sale and think of it in that way, I do not believe any of us would have any difficulty in deciding as to what is bad and what is good. Most cheap wares are covered

with a specious ornamentation the chief purpose of which is to cover up bad workmanship. There are well made machine goods, but well made machine goods will be plain. If they are covered over with ornamentation, the ornamentation is sure to be ugly, and is sure, furthermore, to be used largely to disguise bad machine work, bad workmanship.

That good craftsmanship can hardly be produced without the underlying motive of the love of the beautiful and the regard for what is useful, needs I think for us no further argument.

We have, then, the second statement as to The Conditions. "The conditions of true handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man whose ability is used as a whole, and not subdivided for commercial purposes. He should use the faculty of design in connection with manual work, and manual work should be part of his training in design."

There, again, the statement seems to me to be perfectly clear and I think we can take it at its face value, remembering that we are speaking of artistic handicraft. We are not laying down a general principle which is applicable to the whole of the production of the world at the present time. We are speaking of artistic crafts, and when we say "The unit of labor should be an intelligent man whose ability is used as a whole, and not subdivided for commercial purposes," we mean that the highest artistic product can only be had when the workman, the craftsman, is spending his whole energy in

making a complete thing, and not making a part of a thing. We cannot get that unity, that beauty which comes from having an individual feeling go forth into an object as a complete thing, we cannot have that unless the whole man is putting his whole self into his work as a whole. But in saying that, we are not speaking of the general conditions in the commercial world. We are not necessarily running atilt against existing commercial conditions, we are not starting out to fight that subdivision of labor which has accomplished so much in the modern world. We may surely all of us recognize, with perfect loyalty to the principles we have laid down as the principles of artistic handicraft, that subdivision of labor has accomplished great things for the benefit of mankind and will continue to do so, and that subdivision of labor is by no means inconsistent with high development of character in the individual. It may be pushed so far as to interfere with that development, but it is not necessarily inconsistent with it in the condition of life of the workers in our factories when those conditions are wholesome, as they may easily be made.

It is almost a corollary to the above that "the craftsman should exercise the faculty of design in manual work, and manual work should be part of the training in design." The designer seldom learns how to design with perfect sympathy for his material unless he learns how to execute; and the man who is to execute, cannot execute well unless he has a feeling for design. The best results are obtained when the good designer becomes also a good craftsman.

Under ordinary conditions we do not get that. The designer is one person and the craftsman is another. We cannot change those conditions all at once, but we need to recognize that those conditions are unfortunate and, we hope, transitory, and we must try to meet them and overcome them as much as we can, bringing the designer and the craftsman together.

That brings us to the consideration of the third principle, that of artistic coöperation. "When the designer and the workman are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each," so that in the end the difference may disappear and the designer and craftsman become one. Until then, they should endeavor to work together and become as far as possible one in their occupation.

Fourth, we have a statement as to social coöperation: "Modern craftsmanship requires that the idea of patronage be superseded by that of reciprocal service and coöperation."

We shall get the best work out of our craftsman by recognizing the dignity of the art worker and the dignity of the work which he is doing, and by his recognizing that those who have been called patrons of art receive a service at least as great, perhaps greater, than that which they confer as patrons; that it is reciprocal service that underlies the work. I do not take it that that statement means any more than just what it says in so many

simple English words. I do not understand that that statement enters into the question of social conditions in the least. I do not understand that it introduces the social question at all, with which, it seems to me, we as a Society of Arts and Crafts are not directly concerned. The arts have flourished under social conditions the most varied. Social equality certainly never has existed in the world so far. There was certainly not social equality in the Athenian republic in the time of Pericles, although it was called a democracy. It was a very limited democracy, with very marked grades and with a large slave population held down by the democracy. Social equality certainly did not exist under the Roman Empire. The magnificent sculpture which adorned the Roman temples and public buildings with that wonderful realism and wonderful feeling for natural beauty, was certainly not produced under a condition of social equality or under a condition which we should be likely very much to admire, looked at simply as a social organization. There was certainly not social equality in the Middle Ages, in the constitution of the free cities in Italy like Florence or Milan in the twelfth and thirteenth centuries, or like the communes of Amiens or Chartres or Rheims in France. Those great commercial cities had an organization which was admirable, but certainly was not one founded on social equality. The organization of the guilds themselves, on which the whole of mediæval craftsmanship was built and on which largely the political structure of the Middle Ages rested,

was one in which there was strict subordination and resultant social inequality. Still less was there social equality in the days of the Renaissance. Those who have read the charming memoirs of that inimitable rascal, Benvenuto Cellini, know very well the conditions under which the wonderful work of the Renaissance was produced. In all those cases there was for the craftsman a certain freedom with regard to his work, but that is a matter entirely different from the question of social conditions.

The arts and crafts movement has suffered very much from being associated, as it has come to be in the eyes of a great many, with socialism, especially owing to the particular twist which was given to it in England by William Morris, the great father of this modern movement. The fact of William Morris' socialism and the socialism of his friends has led both the friends of the arts and crafts movement and those who are indifferent to it, to lay too much stress on socialism as connected with artistic production. In England, now that William Morris and the great craftsmen who were associated with him are no more, the greatest artistic successes have by no means always been achieved by those who have adopted his socialistic views. In some cases indeed the socialism seems to stand in the way of artistic success. On the other hand, the cause has been injured because the great world, which, for the most part, has little sympathy with modern socialism, looks askance at the arts and crafts movement because of that unfortunate association. One of

the strong things in this Society is that we have succeeded thus far in keeping those questions entirely out of our midst, in disassociating ourselves from all such questions and in attending to our own proper concerns.

As I read these principles I see nothing further in them than the plain statement of coöperation, reciprocal service, which is stated here and in which we fundamentally believe as necessary to the result we hope for under modern conditions.

Finally: "The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use": — to develop the character and the attainments of the workman so that he may be better able to produce beautiful work; to raise the standard of beauty; to demand more and more that the things we use every day, the things we have about us, shall be beautiful and that, if not delicately ornamented, they shall be at any rate of good form, that moreover they shall be perfectly simple, perfectly plain, unless they can be glorified by appropriate ornament which is in itself beautiful. Very often these simplest things are the most beautiful; and certainly as we look about our rooms, where we have such products gathered together as are best in the craft work of the community, we find that the things about us are strikingly simple as compared with the show in any of the stores about town where objects for similar purposes are put out for sale.

Having begun by considering our ideals as we have

them stated, let us now consider how we are to work out these ideals under modern conditions. We need to face those conditions fairly and squarely and see what they are.

Perhaps the three things which chiefly affect the conditions of handicraft in the modern world adversely are commercialism, the subdivision of labor, and the machine.

I should be the last to undertake a philippic against any of these three things. It seems to me these three things have their place and their very proper and useful place in the community. It is commercialism, the subdivision of labor, and the machine that have made the nineteenth century and are making the twentieth century what it is, that have brought larger opportunities to so much larger numbers than at any other time in the world. It is these: the machine and our wonderful modern organization, and the advance of science which has produced them, which have given us the larger opportunities, the more widely diffused blessings of our modern life. It seems to me it would be utterly futile, and not only futile but wrong, to attempt to carry on a crusade against those great systems which have made the best that there is in the modern world and which, more than anything else perhaps, distinguish the present from the past in the larger opportunities which life now holds for everybody. Commercialism has its place, the subdivision of labor has its place, the machine has its right and proper place. But we need to recognize that these things have also their limitations. The reason why

so much dissatisfaction has been felt and so much opposition has been raised against these things, among those who care for beauty, is because their proper limitations have hitherto not been recognized.

That is not surprising. These things are all of them very new. Commercialism, with its wonderful systems of organization, has not yet worked itself out. The changes which it has been bringing about within the last few years are even greater than any that have preceded; and the same may be said of the subdivision of labor, and of the machine. We have no idea yet what those things may accomplish. But it is always the way with new things that they are abused, their limitations are not discovered all at once, and, together with the great good which they produce, it nearly always happens that new systems, new principles of whatever kind also do much evil. The evil is the result, not of their proper use, but of their abuse.

From our point of view, looking now simply at the things with which we are concerned, we may, without condemning them altogether, recognize that commercialism, the subdivision of labor, and the machine have done injury to the development of art. They have made the forward development of art and especially of handicraft more difficult, have indeed degraded the lesser arts because of the failure to recognize those limitations, because of the failure to recognize that commercialism and the subdivision of labor, and the machine cannot, in the nature of things, produce works of fine art. A work of art

must be expressive of human feeling, and human feeling cannot express itself if it is subdivided. A machine, in the nature of things, must make mechanical things, and mechanical things necessarily lack fulness of beauty. They may have a certain limited amount of beauty. They can at any rate be of good general design, of good proportion, of good form. But, in order that those simple, artistic qualities may find expression, the machine work must be absolutely simple. If it goes beyond that, if it tries to add ornament, it destroys the only kind of beauty the machine is capable of giving, and we get the tawdry ornamentation which distinguishes all our machine-made things. *We must stop demanding of the machine what it cannot do, and where the artistic crafts are concerned we must stop making of the individual a machine.* The moment we recognize this limitation, we find a place for handicraft and a place which I believe is going to become larger and larger as time goes on.

We have, then, a series of conditions against which we must contend in a certain way. We must contend against commercialism and the subdivision of labor and the machine, where those three things are out of place, where they directly interfere with artistic work. But if we are wise we shall recognize that we must work through modern conditions, that those three things are essential parts of modern conditions, and that we shall succeed only as we work through them. In taking that position there need be no question of any compromise of our principles, but only a wise and common-sense rec-

ognition of what those things really have accomplished and what they can accomplish even in connection with artistic work.

Having considered the ideals which should underlie our work, and the conditions under which we have to carry it out, let us now glance rapidly over the various attempts which the Society has made since its organization a number of years ago.

We started out with somewhat vague ideas as to just how we were going to accomplish the aim which seemed very clear before us. The aim was clear but we hadn't a very clear idea as to just how we were to carry it out and we hadn't a very clear idea as to just how far modern conditions were inimical to our undertaking. We knew that they were so, but I do not think we very clearly formulated just how they would affect us and how we might possibly be able to work through them. So we made a series of attempts. The early attempts were apparently more or less abortive, and yet I do not think they were quite without their influence for good.

We began with exhibitions — and, indeed, it was an exhibition organized before this Society had its existence, which led to the formation of this Society at all, so that anything which it may accomplish must certainly be recognized as having grown out of that first exhibition, the carrying out of which we owe largely to the initiative, the energy and skill in organization of our fellow-member, Mr. Johnson.

Then the Society was organized and we tried another exhibition. It had a certain success, but we had difficulty in maintaining our standards and we came

to the conclusion that we could not wisely continue to hold exhibitions under existing conditions. We found it was very well to have had those first two exhibitions, that they had aroused public interest, that they had started this Society and, not only this Society, but other Societies in different parts of the country; but we found that the quality of the work which was brought together was so much of it inferior, was so much of it tinged with the evil effects of commercialism and the machine that it was more than doubtful whether we should really help our cause by going on with the exhibitions until we were in a position to show better work. So we decided to wait until we could have an exhibition which we were really fairly well content with, even if it should be a much smaller one.

Then we tried the experiment of having classes. We felt if we were going to have successful exhibitions, we must have craftsmen doing good work in order that we might have things to exhibit. We could not expect to improve the taste of the purchasing public without having something to put before them. We must get it from somewhere, and so we thought we would have classes and see if we could not encourage and instruct craftsmen to do good work. We made a brave attempt, and the classes came pretty near being a dead failure. They were not anywhere near as much of a success as the two exhibitions. Voluntary teachers, pupils irregular in attendance and tired out after their day's work in the shops, made systematic instruction impossible. But I think the classes accomplished something.

Finally we hit on the plan of this salesroom, which it seems to me is the one successful thing the Society has undertaken, and is certainly the most promising for the future.

We felt that the Society might accomplish its aim by hunting up those craftsmen who were trying to do good work even under the existing discouraging conditions, and giving them a chance to sell their wares, and by hunting up other craftsmen who were perfectly capable of doing good work but had given it up because they had no chance to market their products and so had gone to doing something else — perhaps doing some unfortunately sub-divided fragment of work in a machine-conducted shop. It seemed to some of us that if we could have a salesroom, we could furnish such craftsmen as there were with a market, and by bringing together the best things that are produced in the community, even if some of them were not of very high quality, we could help to raise the standard little by little. We had no idea we could accomplish great things at once, but we thought we could in that way make a beginning. We should thus be doing two things, encouraging the craftsman to do good work and also helping to raise the standard in the community. The community would come to look more and more to the things which the Society approved as indicating the standard, and so we should hope to increase the demand for good things while giving the craftsman more and more incentive to produce more and better work. So that the use of the salesroom we hoped might be two-fold: in the first

place, the use to the purchasers, the public, in giving them an opportunity to get good things and in helping to raise the standard of taste ; and secondly, the use to the craftsman by making it possible for him to make a living by having an outlet for his wares.

Of course a salesroom cannot be carried on on nothing. It costs money to run a salesroom. You have got to have people spending their whole time in taking care of it, and they must be able to earn their livelihood. The rent must be paid, and there are various other expenses of all kinds — receiving goods, packing, shipping, all the varied work of the business of a store. To be a success the salesroom must be carried on as any salesroom would be, on business principles. In order to do that, it must have an income, and it must get its income through commissions on the sales. It could not have started, it could not have carried on its work at all but for the generous aid of friends of the Society who guaranteed the work to begin with, and furnished, as it were, the working capital to make the start. But we shall agree that to justify its existence, the salesroom must be self-supporting. Any seeming success it might have as a charity organization cannot be regarded as either wholesome or permanent.

But we know that sometimes it has been thought by some of the contributing craftsmen that the charges, the commissions, were too much, and even the extreme view has sometimes found expression that the dues of the Society ought to be sufficient to support the salesroom.

Now let us just look at figures. The dues from the contributing craftsmen members amount to a little over \$400; the commissions on the sales amount to a little over \$800; making a total in round numbers of \$1200. Against that we have a proportion of the expenses for rent, janitor, etc., and the salaries of the assistants, which about balance it. But that does not take into account the salary of our secretary and treasurer, practically our agent here in carrying out the work. That is not taken care of at all as yet by our income; we have not reached that point yet. So it is perfectly obvious on the face of it that, with some eighty odd contributing craftsmen, we cannot begin to pay the expenses by dues, and as a matter of fact we do not as yet pay anything like the expenses by the dues and commissions. We must do better than we are doing now in order to cover that ground. But I do not think the outlook is discouraging. It is perfectly clear that if we want the salesroom it has got to be supported. If it is useful, if it helps the craftsman to find an outlet for his work, work which he loves to do, he will be glad to support it. No self-respecting craftsman can contemplate its being run permanently as a charity. The fairest way to apportion this common expense is obviously by a commission on the sales of each one. Each one then pays in proportion to the use the salesroom is to him. As we get more craftsmen, and as the craftsmen make more things, so that we have more things to sell, we shall gradually get entirely onto a paying basis. It is perfectly obvious

that the conditions of the success of the salesroom are the conditions of the success of any similar business undertaking.

It has been said by some members of the Society that the Society ought to try and bring the craftsmen into direct contact with the buyer, that we ought to turn the buyer right over to the craftsman and let them deal directly with each other and not through the salesroom. But is it not perfectly clear that if that policy were adopted the salesroom could never hope to become self-supporting? If the salesroom sent customers away, it could not pay the bills, nor support any new craftsmen, nor give service to the old craftsmen. Moreover to send the purchaser from the rooms directly to the craftsman would be usually to lose the sale even for the particular craftsman concerned. Or, if one sale was made, it might be very doubtful whether it would lead to another. So, as a matter of policy, from the craftsman's point of view it would be an utter and indeed a disastrous mistake to try and get the purchaser to deal directly with the craftsman. If the salesroom is worth supporting at all, it must be supported in a business way and it must be made self-supporting just as soon as possible.

Now what will be the ultimate result of our success, if we are successful? If we are really successful, the result will be that men who are keeping salesrooms of this kind simply for business, will find that this salesroom is such a very good thing from a commercial point of view that they will want to imitate it, and that is what above all

things, we should like to bring about. We should like to make this salesroom so successful that all the stores in town would like to imitate our methods and get in wares of the same standard and proffer them to the public. When that comes about, when the business man outside finds the standard of taste is so raised that it insists on getting hand-made wares of real artistic quality, he will have such wares for sale, and this salesroom will become unnecessary, because the craftsman will deal through the ordinary middlemen. This would be the height of success. To decry the usefulness of the middleman to the community is a mistake to be deprecated. At present he does little to help us because he does not see his profit in it, so we are trying to take his place in the meantime, while we are trying to educate the public taste. I doubt very much if we shall any of us live to see the time when our salesroom will no longer be needed, but that is what we are working for; and if that is what we are working for, it is perfectly obvious that we must conduct these rooms in a business way.

We want to affect not only the middleman, but we want to affect those who are making what profess to be works of artistic handicraft for sale. We want to so raise the public taste that the educated public will demand the qualities which can only be had through hand work. When the public demand that, the great firms that are now our opponents may become our best friends, because they will find it to their advantage to throw much of their machinery out of doors and work by hand, because the

public demands artistic work and works of artistic handicraft cannot be made by machine. That is the victory to which it seems to me we are looking forward in the future.

The conditions in England may encourage us to think that that future might not be, after all, so very far away. The conditions there are clearly conditions of promise for the future in spite of much that is adverse, and, without shutting our eyes to the fact that conditions here are very different from what they are there, we may yet reasonably gather hope from English progress. Although the conditions in England are more favorable, after all, the difference is one of degree and not one of kind. We in this country are advancing with ever more rapid strides. Conditions here have improved wonderfully, quite as rapidly as they have in England, so that I do not think we need feel that the road is necessarily a very long one.

It is interesting in this connection to note the change that has taken place in Birmingham. The name of Birmingham (usually in that connection called Brumagem) was formerly the synonym of all that was poor and shoddy. It was poor, cheap, machine-made stuff with which Birmingham used to flood the world. There is a good deal of it in Birmingham yet, but owing to the success of the arts and crafts movement in England, some of these same Birmingham jewelers and makers of the various craft products for which Birmingham is known, have found it to their advantage, their commercial advantage, to put much of their machinery out of

the way. You see there now shops full of workmen working at the bench doing these things by hand, because the public demands it and because work of high, artistic handicraft can only be made in that way. They do it because it pays. That is a real victory for the arts and crafts movement. That is the victory to which we should look forward, and which this experiment of the salesroom can aid in bringing about.

I confess I was much more interested in finding that condition of things existing in Birmingham than I was even in Mr. Ashbee's extremely interesting experiment in the beautiful little Gloucestershire town of Chipping-Campden where he has his workmen working together under the most delightful conditions in a little country town which is hardly more than a village, with his works about a series of gardens in which each workman has his own little plot and cultivates his own vegetables, and in which he is trying to carry out his idea of social life as well as his ideal of artistic handicraft. It is an extremely interesting experiment, and they are doing some very beautiful work, especially in enamelling, metalwork, printing and book-binding.

Perhaps one mistake is being made at Chipping-Campden in leaving the machine out of account almost altogether. Machinery is used in running the saw to saw up the logs. But after this everything is done by hand. There is no such thing in these shops as the planing machine or the many other conveniences of modern carpentry, which lessen the drudgery, increase the output and reduce

the expense. This is surely an unnecessary extreme. The machine should be used when it can really do better work than can be done by hand and when it can reduce the amount of *merely* manual labor. The well trained craftsman must be able to do all those things by hand, he must have that rigid training which the old craftsman got over the bench. But after the period of training is over there is much that can better be done by the machine. There are certain things like beating up silverware or copperware which must be done altogether by hand to produce the best results. It is a matter of judgment and experience, not of principle, as to just where the line shall be drawn between machine work and hand work. But at any rate we can recognize that the machine has its proper place, even in connection with handicraft, to do the work which is more or less drudgery — not to replace the tool altogether, but to do that work which it can do just as well as the tool in the hand.

Beside these handicraft shops, the number of which is increasing in England, there is another side to this activity which most especially interests us as bearing on our present venture: the places namely where the products of the handicraft shops are for sale. Such is Mr. Montague Fordham's shop (or as we should say "store") in London, which is like our salesroom. He started it as a business venture and looked at it from a business point of view. He had a great love for the artistic crafts and wanted to do what he could to aid them, but he thought he saw that he could make a good business of it and he

went into it with that idea. He has made of it a great success. It is probably as successful as any shop of its size in London. It is not a very large shop, but it is doing a good business. A store of that kind cannot be made to pay all at once — Mr. Fordham's did not. We have been running ours so far at a loss, and we may have to run it a couple of years longer at a loss. Boston, after all, is not London; but the success will come. Mr. Fordham's shop is just off Regent street in a very good location and on the street floor. The time will come when we shall have to get a shop on Washington street or Tremont street along with other shops, as Mr. Fordham has done.

What was encouraging to me was to find that an enterprise similar to ours, which we are carrying out simply in aid of our cause, succeeds in England as a commercial venture. There is not only Mr. Fordham's store, but Mr. Ashbee's. His workshops are in Chipping-Campden, but he has to have his salesrooms in London, two of them, where he sells the things he makes. You may be sure he adds the expense of those salesrooms to the cost of the things he sells. That is what we have got to do in dealing with each individual craftsman. So it seems to me, looking at what has actually been accomplished in England, that the signs are encouraging; and when we turn to look at our own work, I think we may feel that they are equally so.

There is one other point I want to bring out in regard to the relation of the Society to the contribut-

ing craftsman, especially of the salesroom to the contributing craftsman.

Probably the most wholesome conditions for a craftsman to work in are to be found in the country, in situations similar to the beautiful surroundings of Mr. Ashbee's workshops at Chipping-Campden. It is, desirable, where possible, that the craftsman should be in the country. Furthermore, in the country they can rent workshops much more cheaply than they can in the city. And if they are in the country, as it is well they should be, more than ever they need this salesroom, and more than ever they need to support it and make it a success. Of our contributors we have thirty-one who are located in Boston and forty-four who are out of town — forty-four, then, who more even than those in the city absolutely require some such outlet as this for their wares if they are going to make a success.

Not only have we this relation of the shops to the Society. The Society may perform this further use to its members in the shops: — by mutual criticism, mutual talking over of the things that interest us, we shall come to raise the standard of work in every one of those shops, so that our activity, after all, comes to be an educative one. I hope the time will come when we shall go further than that, when, having made a success of the salesroom, we shall go back to the idea of classes; of training craftsman, and so enlarging the number of our contributors. But even under present conditions, we have twenty-one new contributing craftsmen this year, and we only need to look

about these rooms to see that they are obviously much better stocked than they were at this time last year. That indicates a further encouraging fact, that the sales are larger. For the first nine months of this present year the sales were about one-third larger than in the same months of 1902. We have therefore many reasons to feel greatly encouraged. If we really recognize what this venture can do for the craftsman, we shall be glad to give it its proper support, and shall be willing to recognize that that proper support involves regarding it as a business enterprise, the making of it a business success. Having made it a success, we can make it a firm footing on which to go forth to accomplish greater and larger things.

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THE publication of HANDICRAFT will be discontinued with the March number, which completes the second volume. Further announcement will be made in the January number.

For *January*: Printing, by George French.

AS far as the spiritual character of the period overpowers the artist and finds expression in his work, so far it will retain a certain grandeur, and will represent to future beholders the Unknown, the Inevitable, the Divine.

Ralph Waldo Emerson

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HANDICRAFT

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NO. X

While contributions are invited from writers of all shades of opinion, the editors must disclaim responsibility for the opinions of contributors

CONTENTS FOR JANUARY

PRINTING

George French

REVIEW

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Principles of Handicraft

I. MOTIVES. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain.

II. CONDITIONS. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. ARTISTIC CO-OPERATION. When the designer and the workman are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. SOCIAL CO-OPERATION. Modern Craftsmanship requires that the idea of patronage be superseded by that of reciprocal service and co-operation.

V. RESULTS. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

“It is only possible to answer for the final truth of principles, not for the direct success of plans.”

HANDICRAFT

VOL. II JANUARY, 1904 NO. X

PRINTING

By GEORGE FRENCH

I THINK it is probable that no printer who loves his craft reads the little Arts and Crafts essay upon "Printing" that William Morris and Emery Walker wrote, now almost many years ago, without being somewhat uplifted, and I believe there can be no printer who loves his craft who does not often read that simple little essay. It so neatly embodies nearly the whole of the history and the hopes of the printer's craft, and it so clearly enunciates the essential articles of the good printer's creed. If it is read upon the verge of a contemplative hour, how it leads one over the years since Gutenberg, and how it projects one into the ideals of the future. A first reading is likely to prove a little disappointing, for no one is able now to even look toward printerdom without realizing that William Morris looms there. That great figure to have written this simple, this short essay, not indeed long enough nor ponderous enough to quite justify the title of essay. It is almost iconoclasm to admit it. But if the novice has the student instinct he will return to the piece, and presently he will perceive that what he deemed simplicity is a high quality of literary art, and that what he conceived at first to be a bare skeleton is clothed upon with

the entire history and the entire credo of printing. His mind receives an impetus and an enlightenment which opens to it a panoramic view of the past of the craft and a prophetic view of its future; back to the calligraphy from which the craft sprung, forward to the happy day when those principles of art that Morris attempted to illustrate in his work will be the basis of all good printing.

The history of printing is dispiriting to dwell upon, taken broadly, but not wholly disheartening. It is a strange fact that it was in its very beginning more nearly an art than we can even now hope it will attain. Not even today is it possible to find a printer who can equal the work of those who were the earlier ones to experiment with movable types, whose only thought of excellence must have been to bring their work as nearly as possible to the standard set up by the calligraphers. There was no commercialism in the earliest printing; or no more than attached to all the arts at that time. The ambition of the early printers was to make their work so beautiful as to attract the favorable attention of some rich patron, and obtain such support as was accorded to painters, authors, and the higher artisans. After a time it was discovered that in the multiplication of copies lay the possibility of greater and more independent profit. Then commercialism came into the history of printing, and for three centuries or more succeeded in keeping art from influencing it. Down, down it went, from an art to almost the utmost littleness of a craft, while it developed into a social and

commercial force of incalculable value and significance.

As an art, printing died almost as soon as it was born. Whether it will be born again as an art is a problem which is provoking much attention at the present time, and it is fair to admit that there are hopeful signs. If it may sometime become possible to refer to printing as an art, even with an implied large limitation to the meaning of the term, it will not be in the old sense. The art that was in the printing of the first practitioners will never again be manifested in the craft. Modern conditions, as well as modern tastes and requirements, forbid it. There may indeed be, I am sure there is to be — there almost *is* — a printing renaissance; but the artistic spirit will have a widely different manifestation, a radically different application. The art of the early printers was closely akin to the art of painting, which we obviously recognize with our eyes, without the assistance of culture; it may be called, for the stark purpose of descriptive identification, the brush art of the painter. Of such a nature was the art of the calligraphers, and of such a nature was the art of the early printers. We shall not see a revival of the art that was in the early printing, although we shall witness the return to our practices of some of the elements of that art. Printing today is not the same craft that those early devotees practiced, and it will never bear any striking resemblance to it. The evolutionary processes which have resulted from the steady pressure of necessity have led the craft very

far away from its birthright. At first it was an attribute of and a feeder to a species of polite culture that is itself dead and almost forgotten. Now it is the most efficient aid and instrument of commerce, almost a pander to pleasure, and the life-blood of learning and culture. It is, however we view it, strictly utilitarian — not of itself an initial or elemental force, but the handmaid of almost every force. This may be the secret of the decadence of printing, that it has become the servant of all other forces and all other arts, and so has lost original vitality. There are, one realizes, no artists in typography who study it and produce it for other than commercial motives; and this fact suggests that there may be limitations that debar artistic expression. It is true also that there are no connoisseurs who collect books for the sole object of possessing pieces of typographic art, in the true sense. There are collectors of typographia, and collectors of specimens of printing, but there are none who collect pieces of printing for the sole reason that they are works of art. There may be a very plausible explanation of this fact—that there are no examples of printing that are able to justify themselves as works of art. Some will protest that this is a harsh judgment, but it will be perceived to be only just if the matter is reflected upon in sincerity and openmindedness.

In our estimation of the value and the beauty of printing we have accustomed ourselves to make large allowance for what we instinctively recognize as the artistic limitations of type, ink, and paper, and

their conjoint employment in the production of printing. As they are thus employed, all of these prime elements of printing suffer through the operation of structural limitations which cannot be overcome nor avoided. Types are inelastic to a destructive degree. The only mitigation of this iron barrier to the workings of art is the fact of the multiplicity of styles and sizes of types, which does not remove the fetters but does lengthen the chain. The conditions controlling the use of ink in printing baffle artistic attempts, and paper must be selected to meet mechanical requirements rather than to second artistic motives. How can there be artistic results when expression is restricted and regulated by types that cannot be adapted, presses that will not work the essential inks, and paper that is particular about the ink it will receive? If the printer is blessed with an artistic conception he must at once begin a process of elimination and modification, and by the time he gets his pruned and clipped inspiration into the form of a proof-sheet it will bear but little resemblance to his illumined conception. It may indeed be a fine example of "artistic" printing, but as an object of art it will shrink and fade and become gross and common as it is studied from a truly critical viewpoint.

This all means that printing is not an art, and cannot become an art? Yes and no, both with reservations and limitations. It seems certain that printing will never be found adequate for the production of works of art, if it is to be submitted to the tests that are applied to paintings, statuary, engravings,

carvings, etc. It cannot be made a plastic medium for the expression of an artistic motive, as paint and canvas can, and as marble and clay can. In plastic art the motive is expressed with such exactness as the artist's skill admits, while in printing an artistic motive is as perfectly expressed as certain mechanical processes and forms allow. The limitations are fundamental. They have worked their way with printing from the first practitioners down to the present day, nearly all of them feeling their irreducible force and failing to perceive and develop the ameliorations and alternatives.

In printing, therefore, we perceive that it is necessary to apply artistic principles differently, but not to abandon them. The *crux* of the problem of art in printing is to select the principles of art that can be made use of, and to discover their capacity for the purpose in hand. Let it be frankly admitted that it is not possible to make of printing an art, in the best sense of the term, and let it be stoutly maintained that printing may be made artistic by giving it the advantage of all the art principles and practices that can be forced to contribute to its force and beauty. If the history of the craft, its original beauty, its long decadence, and its hopeful renascence, has any lesson for us of this age of wonderful machinery, skilled workmen and finished processes, it is this lesson regarding the availability of art as a modifier and a beautifier, rather than insistence that art may become a creative force in printing.

A few of the principles of art may be made of prime importance in printing, a few others may be

found importantly useful upon frequent occasion ; some that are vital in art can be applied in printing only indirectly and infrequently. Printing has always made free use of certain art principles, such as proportion, balance, and color harmony, but the application of these principles has not generally been made with conscious reference to their artistic value. There is, it may be said, in the loose code of typography no direct evidence of recognition of the value of proportion and balance as vital art principles, nor of color, pictorial composition, light and shade, tone, values, etc. In the teaching and in the practice of typography it is recognized that certain combinations and forms of types present a more agreeable appearance to the eye than certain other forms. The principles of art that the printer can use are more valuable to him in a formative sense than as authority for criticism. If he is able to perceive that certain types and certain formations of types will conform to the principles of harmony, proportion, and balance before he adventures their use, there is some assurance that art will play a part in his work and that he will practice time-economy in bringing art to his aid.

It need not be said that the attempt to introduce these art principles into the ordinary practice of printers meets with much opposition, some of it due to the instinctive aversion to change that is a part of the constitution of all industrial classes, and to the resistance of capital and vested interests ; and some of it due to that distressing inertia which prefers to forego progress rather than make the necessary

exertion progress requires — physical or mental laziness. Another cause contributes to the slowness of the progress of art in printing: It is a feeling of contempt for “artistic” printing; or, more exactly, for the grotesque and archaic work that has been foisted upon the public under the name of “artistic” printing. Self-respecting craftsmen have felt their gorge rise when this class of printing has been heralded, and it has bred in them a not unnatural disgust for the name of the offensive stuff. So there is an odium attached to the adjective “artistic” when it is applied to printed matter, and that odium is very influential with many exceedingly good craftsmen. It may be hoped however that good printers will have the courage to use the word artistic, and justify its use by producing printed work that is artistic.

While the application of art principles to printing may be carried to such lengths as to demonstrate their power in work of the finest quality, such as refined color printing and the execution of halftones and other process engravings, it is manifest that the widest and most fallow field is the ordinary product of the presses, particularly the printing of books. In this field, of “plain” printing, there is great need of more attempt at harmony and balance and proportion. The element of restraint is also one greatly to be desired, but it is an intellectual rather than an artistic quality, and must naturally come into play if the other elements mentioned are properly appreciated. It is grievously needed in printing, but unless restraint leads also to harmony,

balance, and proportion its employment scarcely tends toward art or beauty; and if there be observance of the rules of harmony, balance, and proportion there must therefore exist restraint. Harmony involves the choosing of the types to be employed, and to a certain extent prescribes the manner of their use. In the making of a book this element of harmony secures an artistic uniformity that is most pleasing and satisfying, but which was absent from nearly all books to within the past year or two, and is yet absent from far too many. There are however many books now appearing that present a typographical appearance fairly approximating harmony, and there are a few — the number and frequency of appearance steadily increasing — coming from certain presses that are so near perfection in this particular as to fairly merit the critic's approval. Balance and proportion chiefly involve the title-page and *format* of a book. In the matter of title-pages it is doubtful if there has been improvement, except in the work of a very few printers. The publishers appear to have allowed their newly aroused advertising *penchant* to invade their title-pages. Books issued previous to two or three years ago had better title-pages than they have now, averaging them. There are however certain few printers, and another few (not so certain) publishers, who are making as beautiful title-pages as have ever been made. In the recent past the Harper house made very good title-pages for nearly all its books, such as those in the Howells books for instance; but now even Mr. Howells allows his

title-pages to be vulgarized by larger type and less perfect proportions, and many of the other books are cursed with title-pages that are not only inappropriate but ugly and archaic. All this is almost equally true of the output of other publishers, though it is to be said that they have not fallen from so high a plane of excellence. As to the *format* of books, it has almost universally improved. A book whose pages are not imposed upon the accepted plan, or nearly so, is so rare as to be noticeable. Such books do appear, as foils to those that are more nearly correct, and they evidence at least one point substantially gained.

A reform in the composing of type for books, which is to work a most important revolution in their appearance and in their readability, has begun. It relates to the lateral spacing of words and the question of "leading" the lines. This is strictly a question of tone, and involves much the same meaning and results the term denotes in art. It requires of printers that they forget some of the teachings of their apprenticeship. It demands of them that they sink, for once, their craftsmanship in their art. Upon this point William Morris says this, and it covers the point succinctly but with insufficient detail and clarity: "One very important matter in 'setting up' for fine printing is the 'spacing,' that is, the lateral distance of words from one another. In good printing the spaces between the words should be as near as possible equal But another point which they should attend to they almost always disregard; this is the

tendency to the formation of ugly, meandering white lines or rivers in the page, a blemish which can be nearly, though not wholly, avoided by care and forethought, the desirable thing being 'the breaking of the line' as in bonding masonry in brick work, thus — — — —." This is indicative, but not sufficiently explicit. The points specified are important, but careful observance of them will effect only half the object in view; that is, the gaining of the proper tone for the page, the proper proportion of white space and inked type. To secure this result the old habit of placing an em quadrat between sentences must be abandoned, and special attention must be given to the leading of the lines. It is difficult to understand the reason for the large blank between sentences made by the period, the em quadrat and the capital letter beginning the succeeding sentence. The use of the em quadrat in this way bespatters the page with squares of white which are destructive of tone, and are trying and confusing to the eyes of the reader. The period denoting the end of one sentence and the capital letter beginning another provide ample additional space to separate the sentences. It is quite impossible to secure absolute uniformity of spacing between words, but such uniformity as permits an apparent uniform tone for the page may be secured, especially if the author is willing to coöperate with the printer. It is often desirable to make slight changes in the text, as the transposition, the addition or the deletion of unimportant words, to make a line longer or shorter. This

may be almost always done without injury to the quality of the literary matter. If however matter cannot be altered the printer has a more difficult task, and he will sometimes be obliged to use much skill to obscure the bad spacing of a line. It is not possible to make rules for the spacing of type matter, but it may be safe to suggest that ordinary roman type faces, the lines of which are not to be leaded, should not be spaced wider than an em quadrat or narrower than a four-em space. This cannot be regarded as a rule, and it could not be strictly adhered to by the compositor; but it, or some limit better adapted to the needs of the work in hand, should be required to justify all deviations. The leading of the lines is of equal importance with the lateral spacing between words, and must be determined with a view to the equalization of the white space showing on the page. The lines should be leaded to show a white space between them equal to the average white space between words. This matter of leading should be controlled by the spacing between words; and that should be determined by a careful consideration of the literary motive of the book or other composition to be printed, the strength of the face of the type chosen, the margins, and the character of the paper to be used. Some of the best book printers provide for a large proportion of white on their pages by wide spacing and leading, but it is a questionable practice. The ancient printers used no leads between lines, and some of the most satisfactory book pages of to-day do not have them. It is

possible to secure nearly any degree of grayness required for a book page without the use of leads, by a careful selection of type.

I have elaborated this one feature of the composition of book pages chiefly to suggest the method of applying art principles to printing through its other processes as well. A like consideration of the items of color, values, light-and-shade, balance, pictorial composition, and in a less essential spirit some other art principles, leads to a perception that they are of practical benefit to the printer, in some branches of his craft. This is realized by a few printers, but it seems evident that the study of art by printers has not reached such proportions as to have materially affected their product when it is viewed in the mass.

That this artistic spirit is being manifested in printing, even slightly and irregularly, is a hopeful sign. But along with the hopefulness there comes a feeling of deep regret. Contemplation of the spasmodic and imperfectly balanced art impulse in printing, the sporadic outcroppings of evidences of the new spirit and the new erudition, stimulates inquiry as to the future and examination of the sources of the renaissance. It can scarcely be contended that such visible improvement as there is owes its being to anything but the efforts of individual students whose studies must have been almost wholly self-directed. There is no school to teach art as it may be applied in printing; there is no institution of learning, or of art, that gives the smallest attention to the matter. There is in fact

no institution of learning that attempts to train printers, or to give its students even an optional course in typography. The several arts and crafts schools and societies make no specific effort to inspire a love for printing as an art, so far as I know. Some of them actively encourage book-binding, evidently regarding it as a branch of art and as partaking of the nature of painting and engraving, and especially drawing, designing and draftsmanship. One technical journal has established a training school for printers, and another has undertaken a series of lessons by correspondence. This school appears to be something like an enlightened apprenticeship system; and the correspondence course, so far as its aim and purpose have been disclosed by the lessons already issued, appears to be a scheme to exhibit good specimens of printing and make more or less helpful comment and suggestion. These are ameliorations, but they scarcely touch the quick of the matter.

Two things are now necessary to raise the craft of printing to a developed point as nearly related to art as its physical limitations will permit it to approach: A definite and quickened appreciation of the possibilities of betterment in the minds of the master printers, and in the minds of such of the rank and file of the operatives as are capable of becoming students; and the establishment of some educative facilities. It is certain that master printers are becoming interested in the phase of the development of printing I have endeavored to indicate. The tremendous increase of their busi-

ness during the past quarter of a century has turned their attention chiefly toward their counting-rooms and their equipment. During this period, whilst the machinery and methods of doing business have been wonderfully perfected, the human element has steadily and markedly deteriorated. The old apprentice system has been discarded, and nothing has arisen to do its work. Operatives have been divided and subdivided into classes of specialists, with small knowledge and little sympathy with the collateral processes of printing. No printers are now trained, even in the old inefficient way ; there are machine operators, compositors, stonemen, "ad"-men, pressmen, etc., each trained in his speciality up to a certain point of productive efficiency. It is difficult to find, even in large establishments, men who can justly claim to be "all-round" printers. This development must of necessity have eliminated whatever art instincts other conditions might have discovered in printers. These specialists cannot cultivate a taste for printing as a finished product, much less for printing as an art.

Perhaps the time will come when the united typothetæ societies will take measures to establish a school for printers, where both the workmen and the directors may receive the fundamental instruction that will fit them for the production of artistic printing. Possibly the time will come when some of the great institutions of learning will realize that they have been neglecting one of the most promising agencies for the promotion of culture — will

perceive that in printing there is an avenue through which nearly every person is reached and influenced constantly, and will appreciate the opportunity that is open to them.

GEORGE JACK'S "*WOOD-CARVING:
DESIGN AND WORKMANSHIP.*"

THIS is an excellent little handbook which it is a pleasure to commend and which fully maintains the standard of the series to which it belongs. It is not merely a brief treatise on the technique of wood-carving but has several chapters of good advice as to the study of design, and incidentally all through the book a great deal that is suggestive with regard to designing and the principles of design. The author rightly insists that the best results are to be obtained in carving only when the carver follows his own initiative, at least in the details of his design, and that carving is satisfactory only when intimately associated with the structure of the object decorated. For this reason the sympathetic study of architecture is commended as essential to the thorough training of a carver. While the book is intended for beginners it contains much that is full of suggestion and stimulus for the trained craftsman. However skilful or experienced the carver, we venture to assert that he would be helped by an open-minded perusal of this little book.

After a brief "Preamble" the author begins with a consideration of the carver's tools and appliances, their care and use, and some account of the different kinds of wood most employed in carving, with a consideration of their quality and adaptability for different sorts of work. This matter occupies four chapters. Then follow a series of "lectures" and "exercises" which begin with such simple patterns as

savages carve on their paddle-blades. Together these form a manual of training which might easily be made the basis of class work, and so simply and clearly set forth that any intelligent person having natural aptitude for the work could by its aid teach himself. Indeed, the book is apparently written with the solitary pupil mainly in mind. With regard to one of these exercises the author says: "Our second exercise, like the first, is only to be taken as a suggestion for a design to be made by yourself. It is a fundamental principle that both design and execution should be the work of one and the same person, and I want you to begin by strictly practicing this rule. It was indeed one of the main conditions of production in the best times of the past, and there is not a shadow of doubt that it must again come to be the universal rule if any real progress is to be made in the art of wood-carving, or in any other art, for that matter." This is the key-note of the book and its method. The lectures and exercises cover the following subjects: "Chip Carving," "The Grain of the Wood," "Imitation of Natural Forms," "Rounded Forms," "The Patterned Background," "Contour of Surface," "Adaptation of Old Designs to Modern Purposes," "Originality," "Pierced Patterns," "Hardwood Carving," "The Sketch-book," "Museums — False Impressions Fostered by Fragmentary Exhibits," "Studies from Nature: Foliage," "Carving on Furniture," "The Grotesque in Carving," "Studies from Nature: Birds and Beasts," "Foreshortening," "Undercutting and 'Built-up' work," "Picture Subjects and Per-

spective," "Architectural Carving," "Surface Finish: Texture," "Craft Schools, past and present," "The Importance of Coöperation between Builder and Carver," "Styles." These chapter headings will indicate pretty clearly the scope of the book.

In the treatment of styles some injustice is done to the Renaissance, and the author fails to recognize the true position and character of the Renaissance in Italy. His strictures are however perfectly true with regard to the Renaissance of Italy after the early part of the sixteenth century. The "exercises" and the examples chosen for illustration are for the most part excellent. Some of the patterns and panels shown are however lacking in decorative spacing and proportioning of the voids and solids and in rhythm of line and mass. This is conspicuously true of the fret, Figs. 24, and of the sprawling patterns in the corner cupboard, Fig. 40 and 41, and the clock, Fig. 58, which seems to us a most unfortunate piece of design. But everywhere the author shows keen feeling for the quality and limitations of his material, and many of the designs show what decorative effects a skilful designer can produce by simple means where the quality of the material is appreciated. While recognizing that in a brief practical treatise illustration of examples must be limited, we cannot but regret that the author has made no use by way of illustration of the medieval and early Renaissance wood-carving of France and of Germany. Some of the more elaborate examples of woodwork in these countries would, it is true, lie beyond the scope of an elementary handbook, except

by way of illustration of principles of design and qualities of workmanship, but many of the most beautiful examples of French and German workmanship are not more difficult of execution than some of the English examples shown.

But any omissions or shortcomings we have cited hardly affect the general excellence of the book with regard to its main purpose. We cordially recommend it, and believe that every woodcarver with a real love for his work will find in it much that is helpful and suggestive. The drawings are good and clear. The book is further illustrated by a number of photographs. There is a good index.

The book is prefaced by a few pages by Professor Lethaby on handicraft in general and the relation of wood-carving to other craft. From his suggestive sentences we quote the following:

“Workmanship when separated by too wide a gulf from fresh thought — that is, from design — inevitably decays, and, on the other hand, ornamentation divorced from workmanship is necessarily unreal and quickly falls into affectation.”

“It is desirable in every way that men of good education should be brought back into the productive crafts.”

(The Artistic Crafts Series of Technical Handbooks, Edited by W. R. Lethaby, No. III. Wood-Carving: Design and Workmanship, by George Jack, with drawings by the Author and other illustrations. New York, D. Appleton & Co.)

THE Salesroom of The Society of Arts & Crafts, at No. 14 Somerset Street, Boston, is open daily from nine to five o'clock, and offers an unusual opportunity for the purchase of choice articles for home use as well as for gifts.

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AS was mentioned in our last issue, the management has felt obliged for various reasons to discontinue the issue of "Handicraft," at any rate in its present form, after the close of the present volume. It has not yet been determined that it can be continued in any form. The possibility has, however, been discussed of continuing to issue it once every three months, and instead of confining the matter, as hitherto, to original contributions written especially for its columns, to include articles which seem of especial value which have originally appeared elsewhere. In this way the attention of subscribers would be called to valuable matter that otherwise might escape them, and essays relating to artistic handicrafts which might otherwise be practically inaccessible would be brought together in convenient shape. The question is still under discussion, and as yet no decision has been reached. The management would be glad to know from subscribers whether a continuation in the form suggested would be regarded as worth while. One of the difficulties, apart from our small subscription list, is the difficulty of obtaining month by month, or quarter by quarter, papers of real value on the subjects which vitally concern our Society. Any suggestions which are promptly sent will be gratefully received and carefully considered. A definite decision will be announced in the next issue.

For *February*: India and the Arts and Crafts Movement, by Mrs. Helen Campbell.

FROM the great universal storehouse every artist after his kind quarries out his material. Years of work and experiment teach him its properties, and give him facility in dealing with it, until he finally forms from it the speech and language which seems to him best fitted to embody and convey to the world what he has in his eye and mind.

Walter Crane

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FEBRUARY 1904

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While contributions are invited from writers of all shades of opinion, the editors must disclaim responsibility for the opinions of contributors

CONTENTS FOR FEBRUARY

THE ARTS AND CRAFTS MOVEMENT FOR INDIA

Helen Campbell

DIFFERENCES IN PRESENTS

Arthur A. Shurtleff

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Principles of Handicraft

I. MOTIVES. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain.

II. CONDITIONS. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. ARTISTIC CO-OPERATION. When the designer and the workman are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. SOCIAL CO-OPERATION. Modern Craftsmanship requires that the idea of patronage be superseded by that of reciprocal service and co-operation.

V. RESULTS. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

“It is only possible to answer for the final truth of principles, not for the direct success of plans.”

HANDICRAFT

VOL. II FEBRUARY, 1904 NO. XI

THE ARTS AND CRAFTS MOVEMENT FOR INDIA

By HELEN CAMPBELL

A GENERAL impression, too vague and uncertain to count as positive belief, is held by most of us, that that vast portion of the Orient known as India has, under British rule, now for a century dominating that country, seen no diminution of the Arts and Crafts in which she was ages ago mother and teacher of all nations. The Taj Mahal is perhaps the most familiar illustration of this power; the sum of all beauty, the highest embodiment of what man's hand had power to give; its metal work, its exquisite carving in stone and wood, mosaic and incrustation of every precious stone, the token of a love that has no like monument the world over. Yet this work was done with what we should count the crudest of tools, and this may be said to be the characteristic of Asiatic art as a whole, simplicity of modes of production. Rude implements, coarse means, have brought about results scarcely equalled, and only lately in degree attained, by the most refined European skill, long ago gave the English some knowledge of treasures hardly before conceived of. Yet even in India itself, after its occupation by the British, the English officials themselves showed grossest ignorance of the value for the whole world of the monuments of Indian art,

and not until Lord Curzon has there been any Viceroy with a sense of their real importance. Lord Curzon's archæological reforms have been many and vigorous, and of them Mr. George Peel has lately written : "Before our day in India there were great iconoclasts, but ours has been a record of ruthless barbarism. Few indeed are the places which have survived our impulse to abolish the beautiful. The Taj Mahal remains. Yet under Sir William Bentinck, even the second building in the world, next to the Parthenon, was on the point of being destroyed for the value of its marbles : we sold the famous marble bath of Shah Jehan at Agra at auction, and we recently converted the 'Palaces of the Kings' at Mandalay, into a Club House, a Government office and a church. Lord Curzon has put a stop to such practices as these forever, and by this single one of his many policies he has secured among the best classes of native opinion a grateful and genuine regard."

Of all these treasures of art in every form England and what we call the civilized world in general had for long smallest knowledge, one of the most authentic early reports being made to King James of England by Sir Thomas Roe, sent on a special tour of investigation, and reporting his continuous amazement at all he saw. "They are a people of a strong and quick apprehension, ready wits, and very great fancy and ingenuity in all manner of fine works," he writes in 1615. "This, their delicate stained cloths, their silks, their cotton, carpets of so many mingled colours, in short all their

flowered works in silk, gold and silver, are plentiful evidences of. Then they make all sorts of cabinets, boxes, standishes, trunks, etc., with that exquisite skill and fancy that they deserve to be reckoned amongst the master workmen of the world in all these respects. . . . In all the arts of colouring, limning, varnishing, dyeing, they are second to no people whatsoever."

"The manual arts were all in a high state," he adds at another point "and this had been so for countless generations, as witnessed by their temples, and by an ease and finish of workmanship common to all." Beyond this and other like reports there was no knowledge till the first general exposition in the Crystal Palace gave the general public the treasures of art, many of which are now to be found in the South Kensington Museum.

To this indictment is to be added that of the degraded industries of the people; factory weaving, crude colors, false ideals in design imposed upon them, and a lowered and vitiated standard wherever English taste was in question. But obtuseness in these matters is not confined to England, our own Anglo Saxon inheritance being of the same order, and the birth of any sense of beauty a matter chiefly of the last fifty years, in which time we have made acquaintance with Japan, and come into intimate knowledge of how a whole people may be saturated with the sense of art at its highest, a two-cent fan decorated with as delicate and sure a touch as goes to the making of something many hundred times its value.

That there are many technical and industrial schools at present in India is a fact known to all, these schools now numbering, for all phases of education, some one hundred and fifty thousand attended by four million five hundred thousand pupils, with a Government expenditure annually of twenty million dollars. Of the two hundred million Hindus in India, twenty million belong to the Brahmin class, from which caste the greater part of the scholars in Government schools are recruited. The lowest class, the Sudras, are absolutely neglected, no provision whatever being made for them. In the classes of schools specified in the Reports, Normal, Engineering and Technical schools, and a few Art Schools and one hundred and sixty-seven industrial schools, the number of pupils given for them and all other schools would correspond to about the number of children that there may be in the exclusive Brahmin caste, numbering, as has been said, some twenty million. The military caste assumes equality with the Brahmins, and with the merchant caste for the distribution of products, the two numbering about forty million, only about a quarter of the children are provided for, the larger part having no training whatever. And below these superior castes is another, the enormous proletariat, the Sudras, one hundred and forty million in number: the poor peasants, the ryots, the workers, with forty million and more of children totally without schools or training of any order, so long subjected to the aristocratic control of the Brahmins, who count them a soulless race fit only for extirpation, that

they are almost powerless and without ambition remaining to elevate themselves.

It is clear to every keen observer that the initial point for true work lies right here, for it was with these masses that the simpler forms of the ancient Arts and Crafts were found, yet neither they nor the castes above them appear to regard the matter as worth a moment's consideration. Here and there missionaries have sought to reach them, but caste is still so binding a faith that the entrance of a Sudra child into a school would be the signal for the leaving of every Brahmin or other child of superior caste.

It is at this point that Buddhism, with its key-note of the brotherhood of mankind, offers a representative of that faith, who is thinker and scholar as well as faithful follower of the gentle Buddha. To every thoughtful student of progress, whether Oriental or Occidental, it has long been clear that the future of any country depends on the enlightenment and education of its working classes. Because of this deep conviction, the work of the Anagárika Dharma-pala, long known as one of the wisest and most progressive of Orientals, has concentrated itself on this fact, and is to be given henceforth to the education of this working caste of India. Born to an inheritance of wealth and ease, trained in many and unusual directions, deep student and clear thinker, America had the first taste of his quality in the Parliament of Religions during the exposition of 1893, when, hardly more than a youth, he produced a profound impression. Another visit of in-

vestigation and question, part of a second tour around the world in 1896, convinced him that the key-note to progress was to be found here in America.

Thus it happens that, after some years of active work and observation on his own soil, he has been for over a year in the United States, studying carefully every important technical institute or manual training school in all our large cities and towns, Tuskegee and Carlisle included, and consulting with the chief thinkers and workers in the lines of what we call the "new education." A revival of "home industries" has shown itself as an essential factor of the work, educators, social settlement and general philanthropic workers alike, above all those dealing with Reformatories and the criminal class as a whole, having found in manual training one of the surest agents of reform.

To the Anagárika Dharmapala, as to each one of us who has watched the movement, it is plain that mere manual training is but one phase of the work. Arts and Crafts at its highest means a revived conception of the meaning of work, and of that joy in it whose loss Ruskin deplored and William Morris vowed and proved could return again. For India then, and all that Aryan background, the cradle of the race, the birthplace of all arts and crafts, a return to the ancient mastery must be made possible. English rule for a hundred years has, as we have seen, done much for the Brahmin but absolutely nothing for the masses in the way of education, the English themselves being in this re-

spect far behind the Americans. The masses have as a matter of fact fallen year by year in deeper helplessness and degradation. India, once the home of art and science, the school to which Greek and Roman turned, and which was teacher of all nations, has century by century seen its power dwindling, the last hundred and fifty years a period of special decline. An exhausted soil and little or no knowledge as to modern scientific methods in agriculture has meant repeated famines, and a like lack in knowledge of forestry, has denuded the country of trees, and thus brought about the long droughts and fierce destructive storms which are the result of these conditions.

Facing these increasing evils, this leader sees clearly the remedy which comes from direct manual training, studying every form of its American development with close analysis as to its bearings on Oriental life. To save them, to raise them, to give to the Sudra this new-old training of hand and brain together, has become then the one fixed and abiding purpose of the Anagárika Dharmapala, who has already purchased a small working outfit, now on its way to India, and when this sketch appears will have sailed for India, taking with him a trained head-worker and such others as may be chosen.

It may at this point be asked if the missionaries have not already provided for this form of education. But the missionaries as a whole, not being sent out primarily to educate industrially, but to teach the Christian religion, have, save in very exceptional cases, neither the training nor the particular wish to

educate along these lines, and so have done little toward the cause of manual training, nor in many cases noted the significance of the present movement in Arts and Crafts. It is known that although they do make converts they are not generally liked by the natives. Missionaries themselves recognize the fact that they make very little impression on the masses. Their case is practically our own, for it is a matter of recent conviction, even now not a widespread one, that to elevate the masses of the people material conditions must be bettered before moral ones can rise. Nor have the Asiatic people been studied with reference to their own inherent possibilities. Two recent books, Townsend's "Europe and Asia," and Fielding Hall's "The Soul of a People," do for India what the books of Lafcadio Hearn have done for Japan, each of them close, sympathetic studies by men for years among them.

These and other signs now arising witness a new appreciation of the religious faiths and spiritual experiences of non-Christian peoples, and this has been most forcibly stated in a noble address by the Rev. Charles Cuthbert Hall, President of the Union Theological Seminary, who protests against any further addition to the ranks of untrained missionaries in Asia, "an evil rather than a good, if they remain unconscious of the nature and value of the faiths of the people among whom they work."

It is of great significance that this new worker in industrial lines is a profound and sympathetic student of the most advanced Western thought, fol-

lowing all lines of the new Psychology, and its study of the souls of all peoples, and every advance in educational methods and theories. A Calcutta journal, "The Englishman," lately commented on his work as follows :

" Dharmapala, the Ceylonese Buddhist, who has been interesting Boston philanthropists in behalf of industrial schools for Sudra children in India, is very well known in Calcutta. He is an extremely ardent religious reformer, and is a consistent and formidable opponent of orthodox Hinduism. . . . Dharmapala has gone farther, and denounced these systems of caste, together with that of animal sacrifice, in no measured terms. One of the tenets of his faith is that the regeneration of the peoples of Asia is to be brought about by the lower classes, as the higher castes have shown themselves incapable of assimilating the best ideals of the West. It will be noticed that the schools for which he has induced Americans to subscribe, are for Sudra children, the lowest of the low."

At nearly the same time a Reuter telegram, the synonym for accurate and important news, was sent from London to Calcutta as follows :

" Dharmapala, the Ceylonese Buddhist, has been interesting Boston philanthropists in behalf of industrial schools for Sudra children in India, and the equipment for a school at Benares has already been shipped." To this the editor adds the comment, "Glad tidings of great joy," the editorial continuing its expression of satisfaction in the added fact that Dharmapala although a religious reformer is not a

believer in proselyting. Education is his chief aim and the school must in the nature of things be absolutely non-sectarian; the tiniest of seeds in this enormous waste, yet holding in itself the promise of a mighty growth, and with it inevitably the passing at last of the system of caste, which has blighted India and any hope of real progress for unnumbered generations. A keen artistic sense and most delicate discrimination are both the possession of this new worker in an untried field. He believes, as earnestly as any most earnest disciple of William Morris, in the return to hand work and the sense of form and color driven out by machine methods. Yet he does not despise the machine, or believe that art meets its doom at the hands of mechanism. The hand is to fashion what it can best fashion, and with no battle with such work as the machine will still do in large measure. Art is not a thing in itself, as the majority insist. It is the spirit that is hidden away in things. Great looms will whirl and webs of cotton turn out for many a use unknown to that elder day, but there will still be room for the exquisite fabric, fine almost as spiders' webs, that the ancient loom of ancient India produced and will still produce when once is reborn the spirit that wrought in them.

The necessity for every modern worker in Arts and Crafts is a perpetually enlarging mental horizon, a perpetual shaking off of every trammel of the past, holding only to its inheritance of beauty, and certain that for the human hand will be ever increasing power to work its will with any type of material

human life demands for its own purposes. Each nation is in one sense limited by its own peculiar national needs, the Orient no less than the Occident, but the foundation principles are alike for all. It is an interesting and most suggestive fact, that in the "Pali Texts," the ancient teachings of the Buddha as to the needs of everyday life, are found careful instructions for all forms of teaching in manual training, and from these minute and very wonderfully wise directions the Japanese received their first teaching in all forms of Arts and Crafts more than twenty-five hundred years ago. These "Texts," are now in process of translation into English in the "Harvard Oriental Series," under the admirable editorship of the Harvard professor of Sanscrit, Mr. Charles R. Lanman.

It is certain to the mind of the Anagárika Dharma-pala that the Sudra possesses powers quite as susceptible of development, and that all that is necessary is to begin, the future caring for itself but sure to demonstrate what might have been long before. And thus there is a ripple on the surface of the long submerged life of the people who sat in darkness, the depths already stirred, the work of this scholar and natural leader but another link in the great chain of common purpose and effort for all humanity more and more binding all nations.

The Brahmo-Somaj and many smaller organizations among progressive Brahmins seek to do away with all caste spirit, but they are but a handful among the dominant millions. One of them, himself a Brahmin of highest caste, the editor at present of an influen-

tial East Indian journal, renounced this caste for the sake of joining the movement to educate the masses, and writes as to the order of teaching found in what are known as the Art Colleges, corresponding to our large Institutes like Pratt and Drexel. He writes :

“ Even in the so-called Art Colleges, no practical science or useful art is taught. Applied chemistry is not taught, weaving and mining are not taught in these Universities. Painting, pottery, mechanical engineering are not taught, and the education of the comparatively few Hindus and Mohammedans who can spare the money to pay the exorbitant tuition fees is an almost purely speculative one, no living language taught save English, and no applied chemistry or natural sciences.”

We are ourselves a people ever ready for experiment and of whom the English Educational Commission, just returned to England after some months of investigation into our general system of education, including Arts and Crafts, have spoken and written, both here and in England : “ The United States is farther on in all that makes for education in its deepest sense than any other civilized country.”

High praise, but the close observer knows not wholly deserved, though well on the road to be, a clearer sense of brotherhood and its compelling obligations being as necessary for us as in larger degree it is for the Brahmin. Arts and Crafts carries with it instant recognition of this underlying necessity, its gospel one of the utmost development for every

child born into the State. Hand and head together. "The hand is the instrument of instruments, and the mind the form of forms." This was Aristotle's reason for demanding that both should be trained together. Biology supplements him and is teaching us that the more the senses are coördinated to work in harmony in the individual the better it is for that individual's health and usefulness. Maudesley formulated this thought from long observation, and, realizing the comparative torpor in which lie the nerves belonging to the left hemisphere of the brain, wrote :

"Every impression of sense upon the brain, every current of molecular activity, from one to another part of the brain, every cerebral reaction that passes in muscular movement, leaves behind it some modification of the nerve elements concerned in its function ; some after-effect so to speak, some memory of itself in them, which renders the reproduction an easier matter than was the initial one. The easier does it become the oftener it is repeated, and it makes it impossible to say that, however trivial, it shall not under some circumstances recur. Let the excitation take place in one of two nerve cells lying side by side, between which there was no original specific difference, — there will be ever afterward a difference between them. This physiological process, whatever be its nature, is the physical basis of memory, and it is the foundation of the development of all our mental faculties."

To teach men to see. This has been since time began the yearning endeavor of every real teacher.

"To what heights might not their intelligence be trained," said Meissonnier, "by simply *teaching them to see*. I would have drawing made the basis of all education in all schools. It is the only language that can express all things."

The child who has shared such training, we are learning, is free in great part from many disabilities that hamper his elders. Here begins the real emancipation, the deliberate setting of the feet in a path which makes its unerring way toward perfecting, in its noblest sense, every power of man. For the child whose eyes are fixed on beauty, the higher beauty can never be far distant. Evil falls away unrecognized and undesired. There are newer pleasures keener and more satisfying than the old ones. Even for poverty, for the struggle for bare living, has come amelioration, since joy may once more be part of the day's work.

"These are thoughts that I count mine, as I find them spoken for me by helpers of mankind," the Anagárika Dharmapala said, in giving to a friend some of the motives that determined his future work.

"And does it not sum itself in these words of your own wise Dr. Edward Everett Hale? 'Mere aspiration, mere culture, the mere contemplation of eternity, is imbecile and idle, unless it is knit in with the love of God and the love of man.' So, because all that is quite plain, my work also becomes plain and will go on. It is time that the Sudra have his turn."

*DIFFERENCES IN PRESENTS**By* ARTHUR A. SHURTLEFF

Now that Christmas is over and the presents we have given and received are playing their part in everyday service, we cannot fail to recognize differences, quite aside from intrinsic worth, in the gifts which we are fortunate enough to call our own. As the glamor of the holiday season fades away into the common light of the new calendar days, we discover that one present is practically useful, that another is seemingly useless but possesses a magical property of bringing to our minds happily the personality of the giver, and that a third is worthless in lacking both these real and imagined qualities. There is a fourth type of present which combines in a most satisfying way the saving qualities of the first two, — usefulness and happy association. Such objects fulfill the highest conception of a gift, because they remind us of our friends while we pursue the ordinary realities of the world. They constitute a line of connection which holds us upon one hand to the wagon and on the other to the star. The giver and receiver of a present of this kind accomplish something equivalent to a creation or successful evolution. Such a present is in a class with a living organism which is beautiful to behold and which is, at the same time, structurally fit to pursue a physical existence. The beauty of the organism is comparable rather with friendly association in the present than with resident beauty, which may be lacking. Resident beauty would make amends for any de-

iciency in the personal expression of the giver or in material usefulness, and would give the present universal value. Immediately the gift possesses beauty which is recognizable outside the circle of giver and receiver, all comers have a delight or privilege in it. In some respects it loses value as a personal gift in the degree that such universal value attaches to it, while in other respects general approbation consecrates it anew. It is better to aim to please John and incidentally please the world for his sake than to aim to please the world and end by breaking John's heart for your own sake.

It is sometimes said of those in a household who whittle out presents for one another with their own hands, that they waste time and money in making at great pains what might be bought at once for a mere song. This is said by those who fail to perceive the essential part that personal expression plays in the evolution of a perfect gift. A present properly designed for one individual can hardly satisfy another when personal attributes are strongly present as our ideal requires them to be. The giver and the receiver of a present, since they are the parties to the transaction, may declare rightly whether time has been wasted or not. They alone are in a position to determine whether money could buy what has been transferred. If we were all pleasant and interesting to one another, all good whittlers, and all wise in the choice of presents, no one would be left out to become a critic.

When a gift is bought ready made and ready designed, and then given away as a present, associa-

tions which may be very intimate cling to it in virtue of the act of its selection by the giver and his manner of presenting it. Such associations evidently gain in number and character when the giver takes a part in the design of the gift, even though his hands find no part in the execution of the work. In this event the person who actually puts hands to material evidently enters the field of expression but, as far as the parties directly associated with giving and receiving are concerned, he is a dislocated factor, and is associated rather with the universal worth of the object than with its special value as a gift. This wasted energy, as it may be called, is at once conserved and performs priceless service immediately the giver and designer of the present takes upon himself the task of executing the work which is to embody, unconsciously perhaps, his attitude towards his friend. The train of associations which follow his finger-touch becomes almost endless and may exalt the present in the eyes of the receiver to such a degree that it seems to be endowed with something approaching consciousness. Materials, seasons, colors, persons, uses, tools, and all factors incident to its making, become hallowed by it if the giver seems worthy in the receiver's eyes.

That a physical object can make such a mental impression upon us is a tribute to our sensitiveness and responsiveness. No mean ability and no little perception permit us to become parties to transfers of this kind of intelligence. Happily we are all provided with faculties naturally awake to this perception. Nevertheless we may stand related to them

either as we do to the function of breathing and need only put ourselves in an atmosphere which will satisfy and support them, or we may stand related to them as to a rudimentary conscience which needs active interference with wonted tendencies in its behalf. The last relationship is not one of penance however. When our faculties of appreciation in this direction are dull, the fault lies with us rather than with the human family, and if we care to knit ourselves to the majority the schooling we must give ourselves is worth while.

Many persons consider what is conveyed with a gift a nicer revelation of excellence in the individual than his face, manner, or discourse. Since it lays open the personality in so searching a way to those who are capable of interpreting it, who would not shrink at times from opening his breast in this way? Upon the other hand who would fail to seize upon it as a means of conveying intelligence that is too secret or too perishable for words, or as a recorder or vindicator? Happily, we whittle away thinking little of the reason or the means, but much of the friend.

The following extracts, which I take from entries in a journal of a friend, may be of interest in this connection:

December 3, 1893. — "During these last few days, when I have been busily at work making a chest for H —, hardly a moment passes but some thought of his opinion of the grain of the wood, the niceness and strength of the joints, the placing of nails, the relation of the hinges to the lock, the design of the

padlock, the position of the ring-handles, passes through my mind." . . . "Thus it happens that these details are moulded partly to my liking, and partly to his; so that the chest has really had two makers. This he will hardly discover, I think, except in the ornamentation of the corners and the nail patterns in the lining, both of which contain allusions to our conversation of last Wednesday. If he knew that the chest had two makers, in the sense that he has been the making of me, I should hardly dare to send it to him. Comparing it with earlier work that I have done, I can read this fact in it easily enough myself."

December 11, 1893. — "H's work is always the same. I see no difference in it. It is like himself, always strong and of some use, always workman-like without being cold, always containing some pretty allusion, always beautiful in the eyes of N — (the critic), and appeals to the common journeymen carpenters who come into our house. My eyes are sharper than theirs, however, because I see him through the work. Even the sand paper which is supposed to be an eraser cannot obliterate the evidences of his finger's care. I can see him hovering over the work, serious-faced but whistling, pushing a plane or fitting a corner, thinking probably of N's four-oar. The journeymen like him for his devil-may-care manner, and yet that is the one thing that hurts him at their own craft. I noticed, feeling myself a villian, only yesterday that there was a peculiar look of devil-may-care about the long bow he made for me. I could see it in the way he filed the notches in the buffalo-horn tips"

Words of this kind, written during a period of fine madness, signify much to those who are possessed of the same species of gentle rage, but to those whose blood has returned absolutely to its normal temper or has grown cold through revulsions of disappointment to an opposite extreme, such sentences mean little. To the minds of the non-appreciative they may appear actively effeminate, maudlin, or degenerate. Those who know what incentives for good work usually run with such words, finding approbation in themselves, will only anxiously inquire whether the fire of spirit was constant or whether it flickered and went out. They know that a consuming fire of this kind, if it be rightly directed, will eventually overcome whatever baffles it.

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THE management with regret feels itself forced to the decision that "HANDICRAFT" must be discontinued at the end of the present volume. It does not seem possible to undertake its continuance even quarterly, on account of the expense. It is hoped however that the Society may from time to time, at irregular intervals publish reprints or contributed articles bearing on its work.

WE are now so unaccustomed to beauty that we are apt to look upon it as a luxury, and to regard with suspicion those who talk of art; and indeed I began by admitting that much that passes by the name is sheer waste and foolishness. But the art with which we are concerned is nothing more than an intelligent mastery in work done; it is the element of quality in workmanship.

W. R. Lethaby

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VOL. II

MARCH 1904.

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CONTENTS FOR MARCH

GERMAN METAL WORK IN THE GERMANIC
MUSEUM OF HARVARD UNIVERSITY
Kuno Francke

POTTERY: ITS LIMITATIONS AND POSSI-
BILITIES
William Hagerman Graves

HONEST FURNITURE
J. Vaughan Dennett

A LOVING CUP GIVEN TO PRESIDENT
ELIOT OF HARVARD UNIVERSITY

EDITORIAL: H. L. W.

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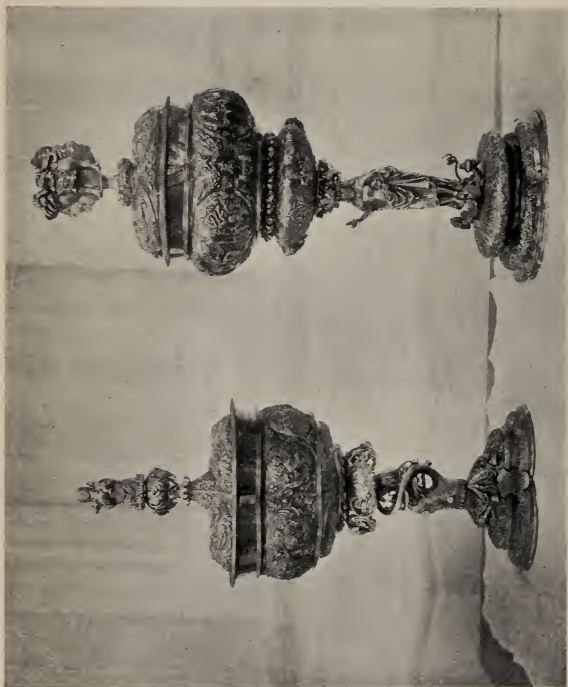
No. 6.



No. 7.

No. 8.

No. 9.



No. 10.

No. 11.



No. 12.



No. 13.



No. 14.

HANDICRAFT

VOL. II MARCH 1904 NO. XII

GERMAN METAL WORK IN THE GERMANIC MUSEUM OF HARVARD UNIVERSITY

By KUNO FRANCKE.

THE fifty-five reproductions of German metal work, representing the development of this art from the twelfth to the eighteenth century, which have been presented to the Germanic Museum of Harvard University by distinguished citizens of Berlin and other German cities and are now on exhibition in Cambridge, cannot fail being of particular interest to the readers of a journal devoted to the cause of handicraft. A few remarks, therefore, about some selected specimens of this collection may not be amiss here. They are intended as a running commentary to the accompanying pictures.

Our first illustration presents types of Romanesque church vessels of the twelfth century and the early part of the thirteenth, a communion chalice of Westphalian make (No. 1) and a communion paten and chalice (Nos. 2 and 3) from a monastery near Innsbruck. These vessels are equally remarkable for the simplicity and dignity of their outline and for the grace and richness of their ornamentation. The forms of the chalices are compact, yet fully articulated; the round knob which

in both divides the cup proper from the shaft and foot gives an easy purchase for handling it; the decorations, both arabesques and figures, serve to accentuate and enrich the general contour, without in the least forcing themselves into the foreground. The same is true of the niello work and the inscriptions profusely covering both sides of the paten; one gains the impression that the artist could not help pouring out his whole religious feeling and thought into this work and yet knew very well how to constrain himself in giving form to it.

The second illustration shows the more fantastic and ornate forms of Gothic and Renaissance goblets. All three specimens of this group are of particular historical importance. No. 4 is a gift made in 1462 by King Corvinus of Hungary to the City Council of Vienna. No. 5 is a wedding present given to Luther in 1525 by the University of Wittenberg. No. 6 is crowned by the figure of Emperor Maximilian II, and is a work of the famous Nuremberg silversmith Wenzel Jamnitzer (1508-1588); its present owner is the German Emperor, William II, who generously allowed this reproduction to be made for us. Compared with the round concentric forms of the Romanesque chalices we see in these Gothic and Renaissance cups a tendency toward elongation, and toward manifold curving and branching out. What is hereby lost in unity and simplicity is gained in variety, picturesqueness and stateliness. Particularly effective in the Gothic specimens are the embossed bulbs, partly round, partly oval, which surround both the body

and the cover of the goblets, reflecting the light at different angles and producing a fanciful play of color about them—an effect which is still heightened by the free use of enamel on the flat surfaces.

The two following groups are taken from the magnificent table service of the old Hanse town of Lüneburg, which in the year 1600 consisted of some three hundred pieces, but, in consequence of the ravages of the Thirty Years' War and the destruction of civic independence in the seventeenth and eighteenth centuries, has in course of time dwindled down to thirty-seven, owned by the Museum of Arts and Crafts at Berlin. Nos. 7, 8 and 9 are desert plates from the fifteenth and sixteenth centuries, distinguished by purity of form and chasteness of ornament. Nos. 10 and 11, loving cups belonging to the sixteenth century, are noteworthy for the religious symbolism of their decorative detail. The former represents in its plastic ornament the pedigree of Christ, the latter gives us a picture of militant Protestantism in the figure of Christ treading upon the dragon of Popery and in the various groups of priests and prelates worshipping the Babylonian Whore. Every one of the pieces of the Lüneburg silver service was a gift made by a citizen to the town, in commemoration of some event of private or public importance. The collection as a whole, therefore, is a striking instance of the spirit of civic devotion and pride which made possible the great era of German burgherdom in the fifteenth and sixteenth centuries.

The last illustration brings together a few specimens of the later Renaissance and Baroque style. Particular mention in this group deserves No. 13, a Nautilus goblet, by a Berlin master of the beginning of the eighteenth century. Civic art has now been superseded by princely art. Splendor and elegance has taken the place of solidity and firmness. That, however, even in the courtly art of the eighteenth century there was not a little of boldness of invention and delicacy of execution left, this exquisite little goblet emphatically testifies.

The whole collection is a noteworthy addition to the resources of Harvard University for the study of Germanic civilization, and gives, besides, striking evidence of the high state of efficiency reached by the electrotpe technique in contemporary Germany.

*POTTERY:**ITS LIMITATIONS AND POSSIBILITIES*

By WILLIAM HAGERMAN GRAVES.

A BRIEF review of so vast a field of human effort as the making of pottery is like the panoramic journey at the Paris Fair over the Trans-Siberian Railroad from St. Petersburg to Peking. Scarcely twenty minutes were needed for the trip. The glimpses it gave, however, of certain appearances of the vast domain of the Czars aroused definite impressions of the limitations and possibilities of their power. Words are poor substitutes for pictures and examples in presenting any subject within the range of the Arts and Crafts, but they may serve to urge a better appreciation, on the part of both the potter and his patron, of the forms and enrichments appropriate to the potter's materials.

Probably in no other of the Decorative Arts have there been applied and misapplied more patient labor and skill of execution than in the embellishment of pottery. Many of the most famous wares, such as the later Sèvres, show little trace of natural methods suitable to pottery. The English Wedgwood, imitating the cameo glass of the beautiful Portland Vase, suggests something of classic refinement, but is devoid of the life and freedom of plastic clay. Other English wares, Chelsea, Derby, the modern Doulton, have forms indicating some beauty of line, but, loaded with writhing masses of ornament, seem to be waiting the coming of a St.

George to release them from the dragon of Commercialism. The Japanese, unapproached in their marvelous facility of invention and skill in the use of clay, pastes and pigments, often spend the utmost labor and patience in making a pot resemble a bag, a wooden box or anything rather than what it is. But this is doubtless an expression of their peculiar sense of humor. We cannot resist the charm of anything that comes from the hand of the Japanese potter.

Pottery (speaking from the Dictionary) embraces everything made of "burnt clay." Porcelain is only distinguished from the more comprehensive term "Pottery" in the kind of clay used. When clay is rich in its basic element alumina and has a sort of plastic or unctuous "feel" it is termed "fat." In this condition it can be worked most easily, but will shrink up and crack to pieces in a high fire. To prevent this and also to make the glazes adhere in the second firing, the clay is made "lean" by the admixture of "grit" made of burnt clay ground up or silica in the form of fine sand or flints; in the case of the more elaborate preparations for porcelain, pure quartz crystals, ground to a fine powder. Kaolin, the most important ingredient of porcelain, consists of decomposed feldspar or granite rock. This rich form of alumina is found in its purest state in China, where it was washed down from granite hills a million years or so ago and deposited in the beds of ancient rivers. Porcelain is distinguished from other pottery in being whiter, harder, less fusible and slightly translucent. The Chinese

considered pottery just as good a basis for enamel decoration as porcelain.

The glazes and enamels that have been used from all time are made of the ingredients of glass, the glazes being transparent and the enamels being made opaque by the addition of the oxides of lead or tin. These enamels have a natural affinity for clay if it has been made sufficiently "lean" by the use of the element common to both, silica. The Egyptians had unlimited supplies of "fat" clay from the rich deposits of the Nile, but they did not understand the simple devices for making it lean, consequently their wonderful enamel colors could only be used on small objects like the mummy figures, seals and scarabs to be seen in the Museum. The Assyrians, on the other hand, attained a much greater proficiency in the use of these opaque glazes on burnt clay, the two inner walls of Babylon being covered with enameled tiles. In the royal palace of Nimrod was found a frieze representing a lion hunt which shows a feeling for harmony of color and skill in decorative arrangement that has hardly been surpassed. These tiles are in size about 9 x 12 x 4 inches thick, coarse and bubbly in texture, with a hard vitreous surface nearly 1-8 inch in thickness. A similar use of enameled tiles in large heavy pieces built into the walls can be seen in the New York Subway to-day. There are even traces of the "rough" and "bubbly" texture described above, but as they are to be seen from a distance the architects have kindly acknowledged the force of the precedent set by Nimrod's royal potter! The use

of tiles in a way truly appropriate to the materials of which they are made is still in its infancy in this country. Our fellow member, Mr. Henry Mercer, has given us a glimpse of its possibilities, notably in the Fenway Court and in the house of Mr. Horace Sears at Weston, where are examples of the best that has been done by both Mr. Mercer and the Grueby Company.

The first process in the art, after the preparation of the clay, the "throwing" or moulding of the clay on the potter's wheel, has been in use with few changes for sixty centuries. Fig. I is taken from a picture on an Egyptian tomb. It shows the kind of wheel in use about 4,000 B. C. and consists of a disk or round table on a pivot, which was spun by hand. Exactly this form of wheel is used in many parts of India to-day. Under the Ptolemies, a large wooden disk was added for the potter to keep the wheel revolving with his foot, an apparatus which differed in no respect from that shown in Fig. III, representing a scene in an Italian Majolica factory of the sixteenth century. This kind of wheel is still employed at Sèvres. The wheel at the Grueby works differs from this only in the substitution of a crank lever and pedal for the lower wheel, enabling the potter to get more efficiency out of a given amount of foot power.

The whole character of a vase may be determined by the potter at the wheel. The ease with which the plastic clay answers to the touch of hand, rising and falling and taking a whole succession of symmetrical shapes, is very fascinating to watch.

Homer compares the rhythm of a dance to the measured spin of a potter's wheel. The Greeks, as in every plastic art, reached the highest point of perfection in the shapes of their pottery as well as in its decoration. They limited themselves to a few different kinds of shapes or motives, avoiding the unusual or merely novel, striving always to set a new artistic record, but on the same track. As in architecture, they tried few experiments and consequently made few mistakes. Pericles would have found no pleasure in the Art Nouveau display at Turin last summer.

Unfortunately the freedom of touch given by the potter's hand is greatly injured by the practice of finishing the pot on the lathe to make the form more mechanically perfect, while at many potteries both wheel and lathe are discarded for the still more mechanical plaster mould. In the case of the Grueby, the hard finish sometimes given it by the potter's tools is softened by the thick enamels with which it is afterwards covered. The Roman unglazed ware of which Mr. Nickerson has given us such fine reproductions was made by a combined use of both wheel and mould.

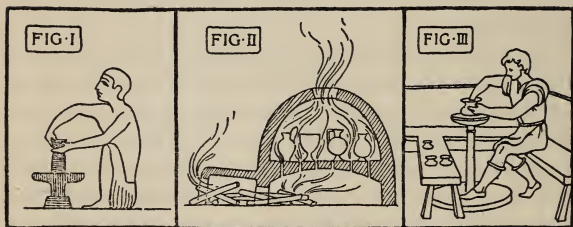
The baking or firing of pottery has undergone as little change in principle as the moulding on the wheel. Fig. II shows a cross section of a kiln discovered at Corinth. Modern kilns differ from it only in having more places for admitting the fuel, the addition of flues and a cone shaped chimney over the dome. Pottery is usually fired once to bake the clay, when it is called "biscuit," and then

again to fuse the glaze, which is put on by dipping the pot into a bath of it, painting it or blowing it on. Some elaborately decorated porcelains like the Sèvres are fired a good many times at a succession of decreasing temperatures, as some pigments will not stand as much heat as others. This is why underglaze pottery like the early Majolica was limited to only two or three colors. The early Majolica also derived its soft mellow effect from the fact that the decoration was painted directly on the white enamel into which the vase or plate had been dipped. The pigments sunk into the slightly absorbent ground as they were painted on: the touch of the brush necessarily had to be rapid and certain, as there was no chance to rub out mistakes, and the design was consequently bold and broadly decorative. When it had been dipped in a thin, transparent glaze and fired, the slight blending of color with the white ground resulted in a simple charm and more truly decorative effect than is seen in the later examples, in which elaborate pictures (some even by Raphael) were painted on the hard surface of the enamel after it had been fired. The early Sèvres ware or "pate tendre" is more beautiful than the later or "pate dure," for the same reason. The Persians, who excelled in all the Decorative Arts, have furnished us examples of about all the fine effects that can be got in ceramics. Their influence seems to have extended further than that of any other potters who have used glazes and enamels, unless we possibly except the Chinese. Until the Ming period (1368-1644) the Chinese de-

pended for the decorative effect of their pottery and porcelain wholly upon the glazes themselves. Mr. Hugh Robertson has produced individual pieces of a beauty of glaze approaching the Chinese, though he has not made much use of the oriental forms, which wear his rare glazes to great advantage. The Grueby Pottery differs from Historical precedents not so much in the method of making as in decoration and texture. The undecorated pieces depend for effect upon whatever character may be given them on the potter's wheel, combined with any special beauty there may be in the color and texture, just as in the case of the oriental examples. In other pieces we have aimed at further decorative effect by modeling on them appropriate ornament in low relief, the crispness of which is softened and given a fictile character by the thick opaque enamels. Our direct precedent and inspiration for this style of decoration was the work of the famous French potter Delahersche, whose kilns are at Beauvais.

If Arts and Crafts Societies stand for one particular thing more than another, is it not for the promotion of "good taste" or the fitness of things in matters of decorative art — by exhibitions, by keeping a shop, by making themselves felt in the Community? Is not the attendant "joy" to the honest worker in doing things well and the appreciation of the honest purchaser in possessing them a sort of by-product rather than one of the raw materials of which the thing is made? The craftsman must himself change the conditions under which he works if he

wants them changed. The Public won't do it and the Society can't, but the Public will soon or late buy his goods if they are good. The evils of Commercialism as affecting art are the evils of bad taste and can be cured only by the example of good taste. William Morris succeeded not so much by what he said as by what he did, and the things he did changed public taste in England and America. The work of Clitis, a Greek artist who painted vases, was at one time in such demand that many potters were on his waiting list. With increased respect for the natural limitations of their crafts while realizing more fully their possibilities, many of our craftsmen are beginning to find themselves in the enviable position of the Greek painter of pottery.



*HONEST FURNITURE**By J. VAUGHAN DENNETT.*

THERE is certainly a growing demand from thinking people of good taste for simple and well made furniture, something entirely unlike that to be found in the ordinary furniture market. For those not compelled to consider price it is often difficult, if not impossible in some cases, to obtain the things required, even if made to order by large firms. What chance, then, has the person in moderate circumstances to furnish his house in accordance with his taste and desires?

Before furniture was made in wholesale lots in large factories by those who know little of design and the traditions of the craft, and sold by them to retail dealers who know less, the consumer stood a good chance of getting what he wanted, for being in direct communication with the master cabinet maker — designer and workman — good results would naturally follow.

The present-day conditions in furniture manufacturing are far from perfect and do not meet the requirements of a large class. By no means is the manufacturer to blame, unless he be also the retailer, in which case culpability certainly exists in large measure. But the buyer must share this blame, for it is he who compromises by taking that which is not quite up to his standard, by following fads and fashions, and by his continual and constant demand for cheapness: destroyers of any art!

Of course, if the demand for good and simple things were made insistent by many people, it would be supplied and that at once. Probably there are few who give the subject a thought or who care one way or the other; but there is a small minority who want good furniture and will have no other, and these must be supplied from outside the furniture trade, so called. Furniture buying is like clothes buying, in a way, and should be approached in the same manner.

When communities are again willing to support cabinet makers, competent workmen will be on hand ready and able to produce as good work as ever was; perhaps this time is far off or maybe it is nearly here, but it will surely come; until then only a portion of the people can live with honest things. With even a fair encouragement, existing conditions could be greatly improved, and work nearly equal to that of the eighteenth century might be produced at a cost no greater than that asked for the best things at the furniture stores. Inability to see the wares before buying, and instant want may cause the store visit, frequently followed by unending regret. Most cabinet makers could give their patrons clear ideas in regard to the subject at hand, and a reasonable wait with ultimate satisfaction is certainly preferable to the case of vain regret.

The Arts and Crafts movement has set a great many people thinking about some of their surroundings and of the unnatural conditions under which they are made; this has already done some good and may be of lasting benefit even if the pres-

ent Arts and Crafts rage proves just a passing fad. Some of the things sold by Arts and Crafts societies are no better, and in some cases are actually worse than similar articles to be found in the open market. To be sure this is exceptional and to be expected before things get shaken into their proper places.

Fashion enters largely into our subject and is directly responsible for much that is not right. It is absurd to think we must banish some of our choicest possessions at frequent intervals in order to replace them with something more fashionable or up to date. If our table legs or chair backs were ever good, why shouldn't they remain so? By all means let us change for the better, but in no case for the worse. With fashion continually changing the shape, the material, the color and the finish of our furniture, it is no wonder we have nothing good. This constant desire for novelty and change is proof positive that no deep thinking is going on among the bulk of the people; and until this is done, it is unreasonable to expect any improvement in the general situation. Satisfaction and inertia do not breed progress, but united and intelligent dissatisfaction, energetically expressed, is a great lever and can do anything.

The application of common sense and serious thought, each for himself, with no regard to fad or fashion, nor to what others do or think, will go far in clearing the sky and in paving the way for simple, honest and better things.

*A LOVING CUP GIVEN TO PRESIDENT
ELIOT, OF HARVARD
UNIVERSITY*

THE delay in the appearance of this, the last number of HANDICRAFT, which was due to a fire at the printers, is so far fortunate that it enables us to publish photographs of the silver loving cup which was given to President Eliot of Harvard University on his seventieth birthday, by the Faculty of Arts and Sciences. The cup was made by a member of the Society of Arts and Crafts, Mr. Arthur J. Stone of Gardner, Mass. Its design is in its main outlines an enlargement of a Greek carchesium, or drinking-cup, of the early part of the fifth century B.C., now in the Museum of Fine Arts in Boston, which was selected by the committee as a model. The Greek original is one of those pieces of Greek pottery, common at that period, which imitated metal in its main outlines. It was therefore a form suitable for retranslation into metal. In enlarging it, it was of course necessary slightly to change the proportions in order to preserve the delicacy of detail of the original and also because of the different material in which it was to be executed. The silver loving-cup measures twelve inches across the handles, and is about eight inches wide at the rim and eight inches high to the top of the handles. It was found that the scheme of proportion underlying the Greek design was that division of a dimension into two parts which the Germans call "the golden section," in which the smaller part is to the larger



as the larger is to the whole. This scheme of proportion was not only preserved in the silver cup, but occurs in it more frequently than in the Greek original. Thus the two mouldings of the base are in this proportion; the height of the base and the height from the top of the base to the point of the projecting rim from which the lower end of the handles spring; the height from the bottom of the cup to the point of this rim and from here to the bottom of the inscription; the distance from the edge of the upper rim of the cup to the top of the inscription and the total width of the inscription; the height of the letters and the distance between each line of the inscription; the distance from the top of the handle to the cross-bar and from the cross-bar to the foot of the handle; the horizontal projection of each handle from the body to half the diameter of the body; all these are in this proportion. The proportion itself is a very satisfying one and we have here a very interesting exemplification of the principle that, to produce harmony, the same proportion should be repeated in different dimensions in different parts of a design.

The cup is not spun, but was beaten up by hand, the handles also were wrought from heavy bar silver and heavily soldered on to the body. The inscription was formed by punching in the letters and then inlaying with gold-wire, the wire being forced into place, shaped and flattened by punching. The letters were left in very slight relief. The punch-marks of the lettering inside the cup were faced off until they hardly show. As will be seen, the in-

scription forms a band about the body of the cup. In the center of one side is the college shield. This was embossed and engraved, and the background filled with gold, using gold-leaf. The filling is flush with the surface of the shield. A branch of laurel and a branch of oak, one on each side of the shield, were snarled up from the back and chased in relief, the laurel fruit and acorns being made of gold inlay. The finish of the cup was purposely kept somewhat dull and the effect of the hammer-marks, hardly seen, gives to the surface the scintillation which is so beautiful in old Elizabethan silverware.

The inscription reads as follows: "Charles William Eliot, President of Harvard University," and on the opposite side of the college shield, "From the Faculty of Arts and Sciences, March 20, 1904": on the other side of the cup, "In grateful Acknowledgment of his Devotion to the University for thirty-five years and of his Passion for Justice for Progress and for Truth."

EDITORIAL

PROFESSOR FRANCKE's interesting description of silverware at the Germanic Museum of Harvard University, which we are fortunate in being able to publish in this number, suggests a few words on the use of Museums to craftsmen.

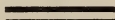
This beautiful and varied collection of reproductions of German silversmiths work, a few of which we illustrate, is for purposes of study and inspiration practically as good as if it consisted of originals. But this is only one among many things of vital interest to craftsmen of various kinds which are to be seen in the Germanic and other Museums of Cambridge. The Museum of Fine Arts in Boston is rich in original examples of Greek and Japanese pottery, in metal work of different periods and of diverse civilizations, in wood-carving, embroideries, and in examples of other handicrafts. Most of our great cities now possess Museums where examples of the beautiful arts of the past are gathered together. How much use of these treasures is made by the craftsmen? How many craftsmen who have the opportunity to study these instructive and inspiring things make the most of these opportunities? How many employers of craftsmen send their workers to the Museums for purposes of study?

We do not urge upon craftsmen to directly copy the work of the past; but we do urge the value of constant and painstaking study and analysis of the most beautiful things; of the constant comparison

of ones own work with the best things in their kind which are within one's reach. To truly appreciate the excellence of proportion, the delicacy of feeling, the appropriateness of form and of ornament in the finest things : to be familiar with these excellencies ; to hold these standards constantly before one is certainly to improve the work one is doing. We do not make enough use nor the best use of our museums. We walk through them till we are tired instead of giving careful and affectionate study to one or two fine things and coming away refreshed and encouraged to return soon again to renew our inspirations.

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It is with regret that with this last number of its second volume we bring HANDICRAFT to an end. If it has served in any degree to stimulate right endeavor in the handicrafts it has served the purpose with which it was started. If we now bring it to a conclusion, it is mainly in order that we may devote more energy to the carrying out in practical work of the principles and of the ideals for which it has contended. As the need arises or opportunity offers, the Society hopes from time to time to publish separate articles or reprints, which will in effect continue the work of the magazine. H. L. W.



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FEBRUARY NUMBER

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GUSTAV STICKLEY
THE CRAFTSMAN BUILDING
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OWING to the recent destruction of our printing office by fire, and the consequent confusion and difficulty in replacing the material, the present number of HANDICRAFT will be found somewhat lacking in unity of appearance with the preceding numbers, and is late in appearing.

THE HEINTZEMANN PRESS.

BUT the cause that is most certainly destructive to artistic value is the passing of the piece through many hands, so that the finished article is not any one man's work, but only the lifeless product of the many departments of a factory. This, in addition to a low standard of design, is no doubt the chief cause of the poor quality of decorative value in the mass of jewellery and plate and the many so-called ornamental objects that are seen in shop windows. On the other hand, the work of the simplest Oriental jeweller has that precious quality of rightness of purpose and distinct human interest. It bears on its face the evidence of the one man's clear intention ; it tells its story as the work of a man's hand and not that of a machine, for he has beaten somewhat of his own soul and brain into the simply-wrought object of gold or silver. For none of those mighty agencies of modern times, of steam machinery, of business calculation, of backing by money, can possibly stand in the place of that divine combination of artist and craftsman that alone can as surely bring forth the good work, as the union of soul and body must go to the making of the most perfect living being."

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